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THE STUDIO AN  
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MAGAZINE OF  
FINE AND APPLIED  
ART VOLUME  
THIRTY-SEVEN



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THE STUDIO  
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VOLUME THIRTY-  
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MARBLE BUST OF HIS MAJESTY KING EDWARD VII  
IN WARRINGTON TOWN HALL. BY ALFRED DRURY, A.R.A.



# THE STUDIO

A NOTABLE SCULPTOR: ALFRED DRURY, A.R.A. BY A. LYS BALDRY.

WHEN the time comes for the compilation of a detailed history of the progress of British sculpture during the nineteenth century, a special chapter will have to be devoted to the part played by the famous French sculptor, Dalou, in the development in this country of the art of which he was so distinguished an exponent. He came to us some thirty years ago, as so many of his countrymen have at various times, to escape the consequences of his over-strenuous participation in political agitations, and the opportunity of his presence here was seized upon by our more enlightened leaders in art education as one which could be most advantageously turned to account. Soon after his arrival in England he was appointed teacher of modelling in the National Art Training School at South Kensington, on the initiative of Sir Edward Poynter, who was then the head of that institution; and his services as an adviser were also secured by other art schools. Indeed, he became at once a very active worker in the field of art education, a worker, who, by both precept and example, was able to exercise an immense influence over a large number of students, and to direct in a very effective manner their training in the particular form of practice on which, as a consummate master, he was peculiarly able to speak with authority.

What was the effect of the intervention of a man of his vigorous personality and splendid powers in the rather conventional routine of English art teaching can

well be imagined. He awoke in his pupils an amount of enthusiasm and a degree of keen interest in their work far beyond anything that the adherents to the older methods were capable of exciting. There was not only a stimulating novelty in his manner of presenting the dry technical facts of the sculptor's craft, but there was, as well, in his belief in the mission and purpose of



BRONZE STATUE OF QUEEN VICTORIA AT BRADFORD

BY ALFRED DRURY

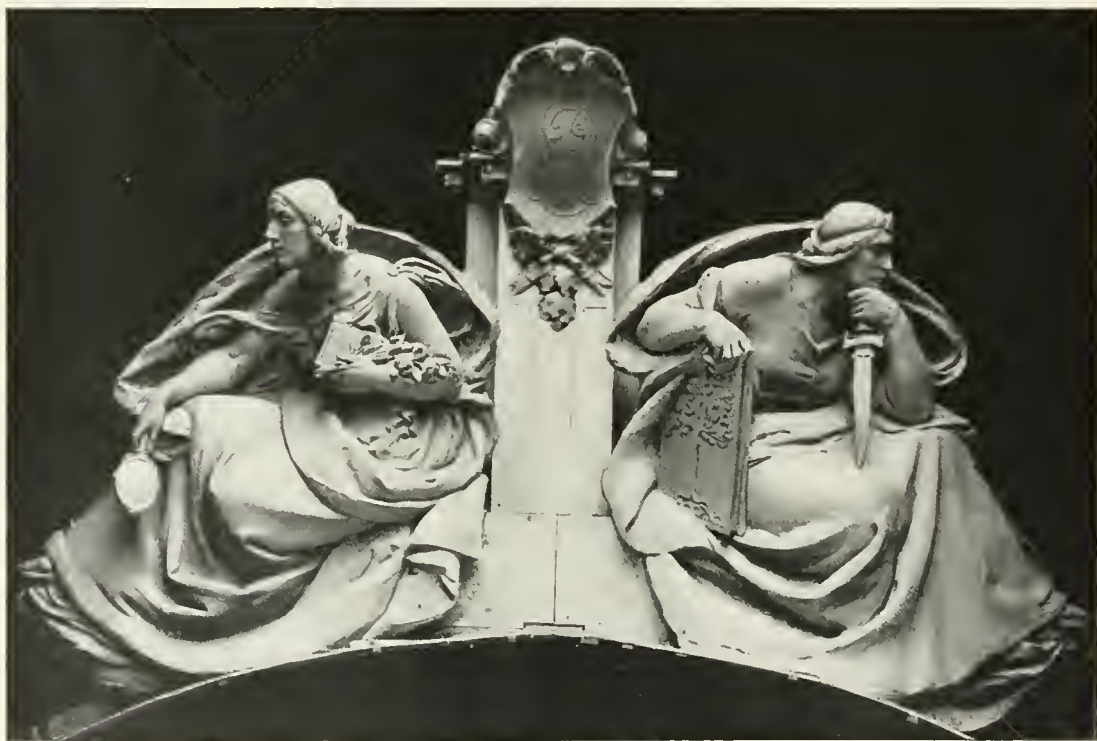
## *Alfred Drury, A.R.A.*

sculpture a firmness of conviction that was eminently satisfying to youthful aspirants who were seeking the right direction for the future expression of their own ideas. They found themselves, for once, in the closest association with a master mind, in contact with an individuality which was unlike any to which they had hitherto been accustomed ; and they were taught to see the traditions of their art in a new light.

As a consequence there came quickly into existence a group of young students of sculpture who, under Dalou's direction, began to show a high sense of artistic responsibility and a firm grasp of executive essentials. Inspired by his example and guided by his instruction, these students brought into British art a fresh note, of which the significance could not be mistaken. As years have gone by they have one by one risen to deserved prominence in their profession, and upon the teaching which they received from the great Frenchman they have built up a notable amount of sterling achievement which has done much to raise the repute of the sculpture of this country all over the world. Each one of them has developed a manner personal to himself ; Dalou's training did not produce merely a school of copyists, nor did it lead to

unintelligent repetition of certain processes of execution which he prescribed. He sought rather to induce each of his pupils to think out the problems of his art with real independence, and to realise how the vital principles which underlie all memorable accomplishment could best be applied. That he succeeded is evident enough to us to-day, for we can refer to the work which these men have been doing for nearly a quarter of a century, and we can see in it how appropriately each one has applied the master's precepts.

One of the most distinguished members of this group is Mr. Alfred Drury, who had a longer and in many ways a more definite association with Dalou than any of the other students who were brought under the great Frenchman's influence. Mr. Drury at the time of Dalou's advent in England was working in the South Kensington school. He had come there on the advice of Mr. Thomas Brock, late in the seventies, to continue the artistic training which he had commenced some time previously in the Oxford School of Art ; and he had even then fixed upon sculpture as his particular subject. This decision was, no doubt, due in great measure to the inspiration of his surroundings at Oxford : to the stimulating of his æsthetic inclina-



"TRUTH AND JUSTICE" (NEW WAR OFFICE BUILDING)

BY ALFRED DRURY



"PEACE GROUT" (NEW WAR OFFICE BUILDING)

BY ALFRED DRURY

tions by the atmosphere of a place full of splendid examples of architectural design; but the more immediate cause was his study of the collection of works by Sir Francis Chantrey in the University Galleries. With this collection he became familiar very early in his life, while he was engaged as a choir-boy at New College, and it seems to have aroused in him an ambition which grew steadily stronger as years went on.

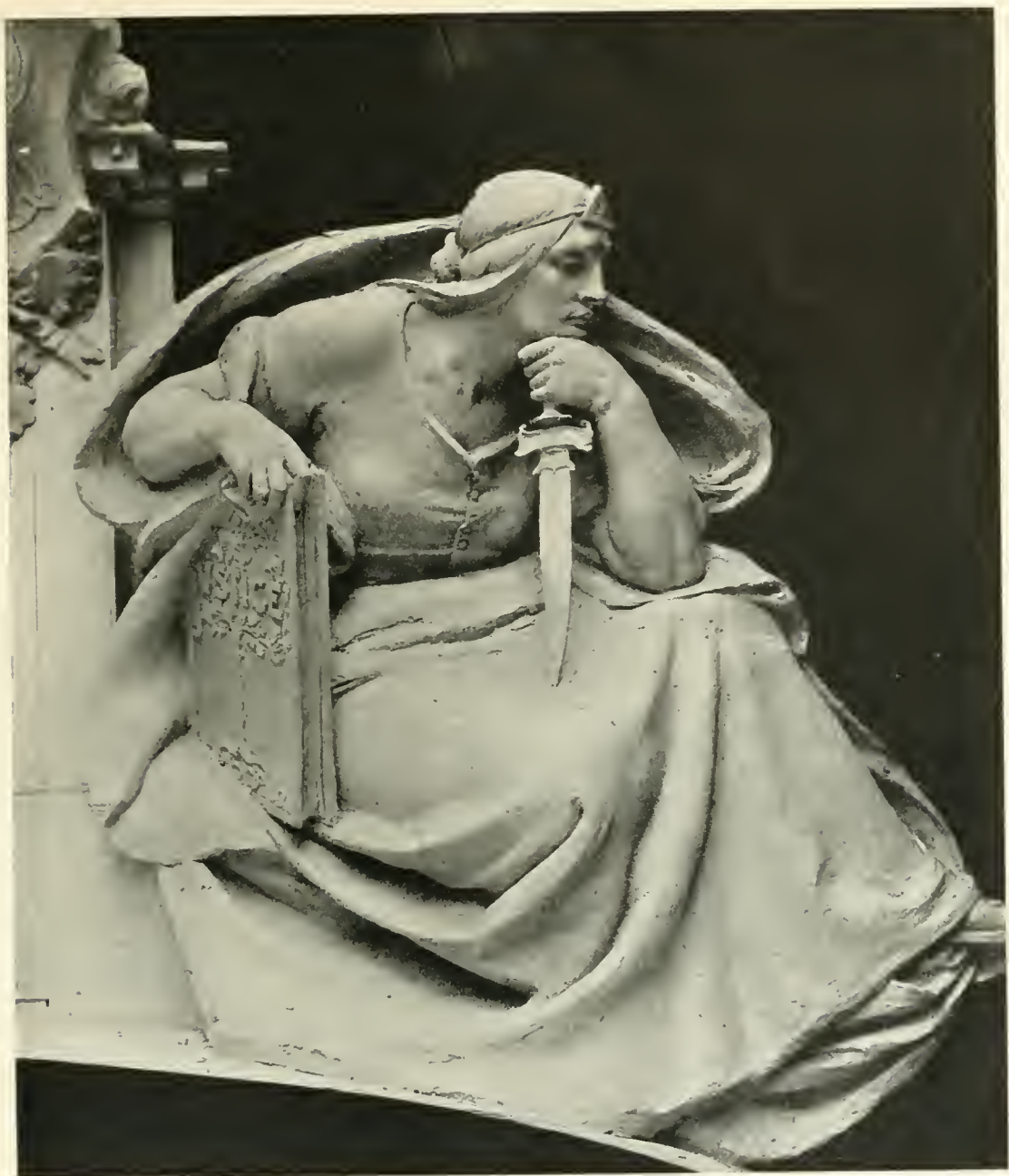
That he had not mistaken his vocation was sufficiently proved by his career at South Kensington. He had not long been there before he was recognised as one of the most promising and indefatigable students in the school and as a man for whom a brilliant future could be safely prophesied. His progress was punctuated by many successes; he took the highest award in the National Competition three years running and he gained a number of other prizes during the period of his studentship. From Dalou, who was quick to perceive the reality of his enthusiasm and the greatness of his capacities, he received a full measure of attention, and he knew well how to profit by the hints of a master who was ready to give him just that thorough drilling he desired in both the refinements and the fundamental principles of the art in which it was his intention to excel.

So convinced was he of the importance of his fortunate association with Dalou, and so eager was he to continue it as long as possible, that when his master returned to France he went with him as an assistant and remained for four years in Paris working in Dalou's studio and helping him in the carrying out of some of his most ambitious creations. In this way Mr. Drury secured a wider and more practical experience than mere school training could possibly have given him, and he had the special advantage of commencing his actual career as a worker under the supervision of the same accomplished craftsman who had directed the whole course of his earlier study. He escaped that intermediate period between the routine work of the school and the blossoming out into independent production, a period that to many young artists is a dangerous one because in the first emancipation from the dictation of his teacher the inexperienced practitioner is apt to attempt flights which are impossible to him and to become disheartened by failures which had he known himself better he would have seen to be inevitable. Many men have wrecked a promising career by extravagance of effort in their first few years of independence, and others have seriously delayed their efficient progress by wasting their youthful energies upon





"TRUTH." BY  
ALFRED DRURY



"JUSTICE." BY  
ALFRED DRURY



"THE SORROW OF PEACE"  
BY ALFRED DRURY





"THE WINGED MESSENGER OF  
PEACE." BY ALFRED DRURY

## Alfred Drury, A.R.A.

ill-considered strivings to achieve impossibilities which in their maturity they would have had the discretion to avoid.

But Mr. Drury fortunately escaped all these temptations. Instead of being thrown on his own resources before he was sure of himself he was privileged to serve an apprenticeship in a studio where some of the greatest examples of modern sculpture were being brought to completion. Dalou at that time was occupied with several of the works on which his reputation most securely rests—with things like his great group *The Triumph of the Republic* and the *Mirabeau* relief—and his young assistant was able to take an actual part in the shaping of these evidences of his master's genius. That all this implied a great deal of strenuous labour is obvious enough, but labour of this kind accustomed him to the rough side of his profession and taught him what to expect if he was to put his own ambitious conceptions later on into a shape that would be impressive. His conspicuous success in recent years with works on a large scale, and constructively of an exacting order, is assuredly due in no small degree to the thorough experience which he obtained at this early stage of the mechanism of a craft which makes very considerable demands upon the physical powers of the men who follow it, as well as upon their inventive ingenuity.

His first appearance as an exhibitor at the Royal Academy was made in 1885, when he showed there a group, *The Triumph of Silenus*, which he had executed during his spare moments at Paris. This group, which is half life-size, bears very evidently the stamp of Dalou's influence, but it is by no means lacking in the more personal qualities of style and method which have since been developed so distinctively in Mr. Drury's maturer productions. It has a certain richness of treatment which is unusual in the work of English sculptors, a robustness of sentiment and an opulence of form which suggest the youthful exuberance of the designer, but technically

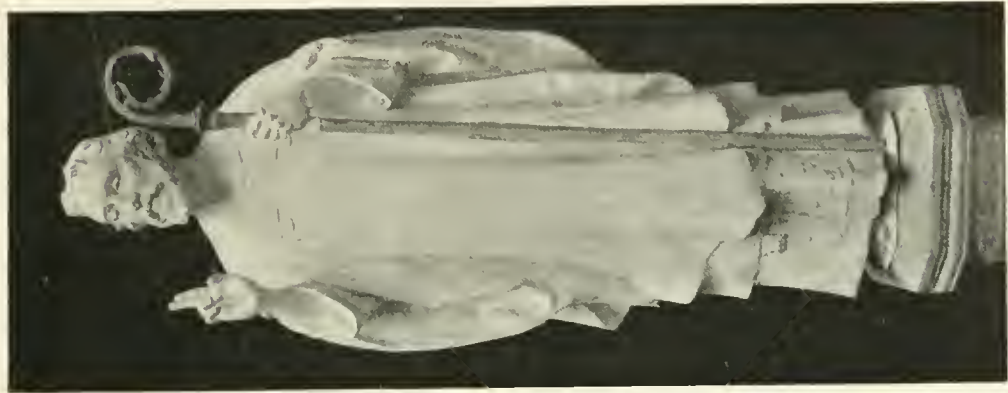
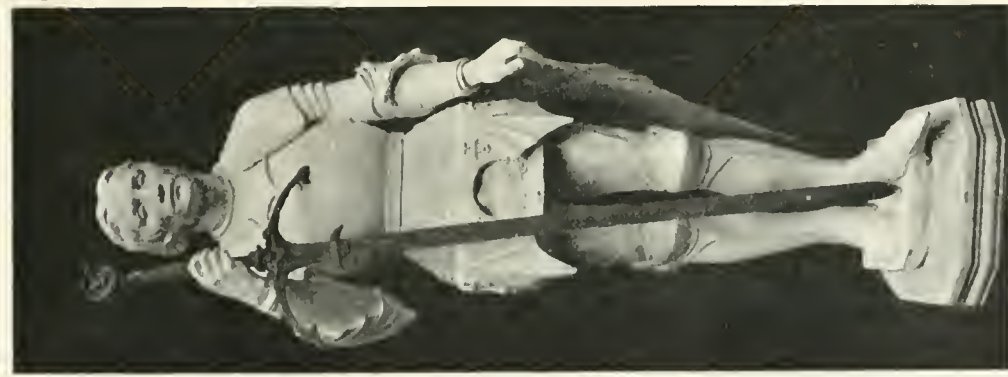
it shows no deficiency of restraint and no tendency towards the extravagance of manner which an artist less soundly trained might have displayed in rendering a subject so susceptible of exaggeration. The material he chose for *The Triumph of Silenus* was terra-cotta, one which presents some exceptional difficulties in management and needs a particular type of technical experience. But these difficulties, as the success of his work proves, he overcame quite efficiently, and he mastered then a medium which has since served him usefully in the execution of many important pieces of decorative sculpture.



BRONZE ELECTRIC LAMP  
STANDARDS, CITY SQUARE,  
LEEDS



BY ALFRED DRURY



STATUES OF ST. GEORGE, ST. ANDREW, ST. PATRICK, AND ST. MICHAEL  
(WAR MEMORIAL, HARROW SCHOOL CHAPEL), BY ALFRED DRURY



The year of his appearance at the Academy saw also the completion of his term of work and study in Paris. He came back to London and for a while was engaged as one of the large staff of assistants in the studio of Sir Edgar Boehm. But this was only a kind of interlude in his career, a temporary expedient for bridging over the intermediate time between his return and the establishing of his reputation as a sculptor to whom important commissions could safely be entrusted. He had not long to wait for the full recognition of his claims, and step by step he has advanced until now he is regarded as one of the chief leaders of a movement which has brought almost unprecedented prosperity to the profession which he follows.

Meanwhile he took care to make the customary appeals for attention by sending works, always interesting and often ambitious, to the periodical exhibitions. In 1886 he had at the Academy two terra-cotta busts, *Fred. Isham, Esq.*, and *James Campbell, Esq.*; in 1887 a bust of *George Cowell, Esq.*; and in 1888 a statuette, *The Genius of Sculpture*, and an ideal bust, *Il Penseroso*. In 1889 he exhibited three things, a bust of *Madame Nordica*, another of *Solomon S. Cohen, Esq.*, which is now in the Westminster Town Hall, and a terra-cotta group, *The First Reflection*, which nine years later he sent to the Dresden Exhibition and sold to Queen Carola of Saxony. Another terra-cotta group, *The Evening Prayer*, appeared at Burlington House in 1890, and was bought for the Manchester Corporation Gallery; and in three following years he was represented by life-sized statues, *Echo*, *Harmony*, and *Circe*, and in 1892 and 1893 by pictures as well, two oil paintings with the titles *He loves me, he loves me not*, and *Daffodils*. His principal work in 1894 was the *Circe* statue in bronze—he had shown it the year before in plaster—and with it he sent a bronze head of *St. Agnes*. Both these were acquired by the Leeds Corporation for the City Art Gallery. An ambitious piece of sculpture, a large relief, *The Sacrifice of Isaac*, followed in 1895; and in 1896 and 1897 two delightful ideal busts, *Griselda* and *The Age of Innocence*, the first of which was bought by the Council of the Royal Academy for the Chantrey Fund Collection.



STUDY FOR HEAD OF "EVE"  
(See Illustration on page 10)

BY ALFRED DRURY

Special mention must be made of one of his contributions to the 1898 Academy, for it was an important example of his work in decorative sculpture, or rather in sculpture which was to be applied to decorative purposes. This was the colossal female figure *Eve*, one of a series of electric light standards to be erected in the city square at Leeds as part of the scheme of decoration which has been carried out there with such marked success. Two more pieces of sculpture for the same place were exhibited in the following year—an elaborately ornate and finely proportioned *Base and Column for Electric Light* and a statue of *Joseph Priestley*. Before the next exhibition came Mr. Drury had

## Alfred Drury, A.R.A.

been elected an Associate of the Royal Academy, a distinction he had well earned. His admission to the ranks of the Academy made, however, no difference in the character of the works which he continued to show there. He still kept to comparatively small things, and used his privileges with commendable moderation. In 1900 he showed only a bronze bust, *The Prophetess of Fate*, and a small marble relief, *The Little Duchess*; in 1901, three busts of *Mrs. John Maddocks*, *Alexander McLeod, Esq.*, and *The Hon. Sir John Alexander Cockburn, K.C.M.G.*; in 1902, portrait busts of *T. B. Wood, Esq.*, and *Professor Arthur Schuster*, an ideal bust in marble, *Innocence*, and a model for the Queen Victoria memorial at Bradford; in 1903, a bust of the King for the Town Hall at Warrington, and another of *The late Sir William MacCormac, K.C.B.*; in 1904 a bust of *Lord Masham*, a silver plaquette, *Gracie*, and a bold and effective *Keystone for the Building of the Royal London Friendly Society*; and last year a bust of *The late Dr. John Hopkinson*, a bronze head, *The Spirit of Night*, a *Study for the Statue of St. George*, the head of a full-length figure designed for erection at Clifton College, and a panel symbolical of *The Fine Arts* for the pedestal of the Queen Victoria Memorial at Wellington, New Zealand.

Besides these Academy contributions there have been at other galleries many things which can be counted among his greater successes. At the New Gallery he has been represented continuously since the first exhibition there, and always by work which has done him justice — for instance, by such memorable efforts as the *Gipsy Maiden* (1889), *Inspiration*, and *Guido* (1890), and the bronze relief *My Queen* (1896). Even as an exhibiting artist

he has shown a great amount of industry and has been responsible for quite a large series of productions which have a right to be remembered. The quality of his work has always been excellent, and as his powers have ripened the beauty and dignity of his style have become more evident, and the fertility of his invention has been displayed more and more persuasively.

And yet what he has exhibited is by no means the greater part of what he has done. Indeed, it would be almost true to say that the bulk of his exhibition pieces have been executed in the spare moments of an exceptionally busy career. For a long while past his studio has been full of big things, memorials, decorative objects on a large



BRONZE KEYSTONE, LONDON FRIENDLY SOCIETY'S OFFICES, FINSBURY SQUARE

BY ALFRED DRURY



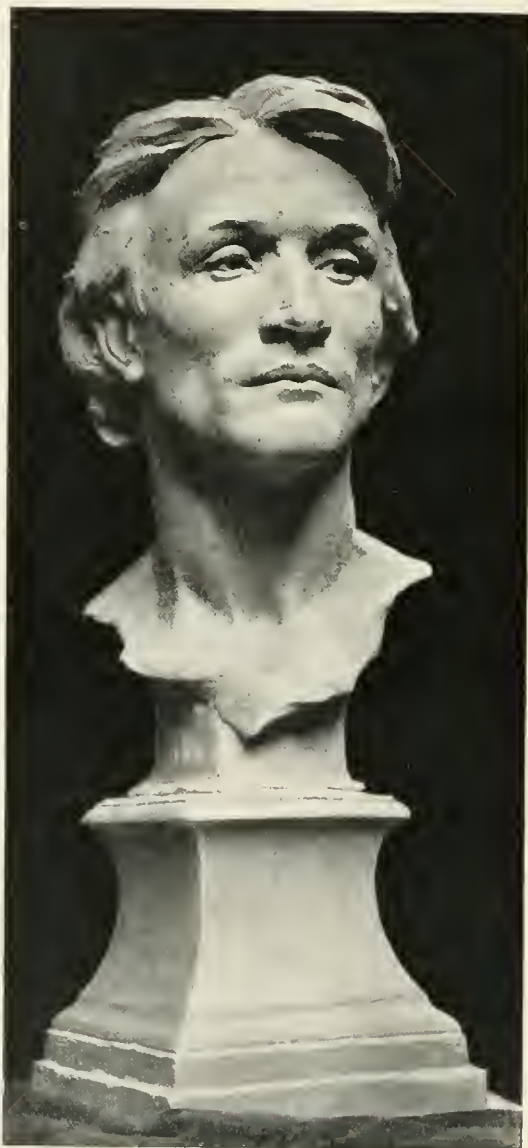
## Alfred Drury, A.R.A.

scale like the Leeds lamp standards, and vast groups of sculpture destined to occupy prominent positions in buildings the architectural importance of which has made necessary the provision of special ornamental features. In the decorative direction he has found ample occupation for his rare faculties as a designer and for his exceptional skill in dealing with sculptured ornament that has to take its right place in association with architecture. He has an admirably correct instinct for what is needed to make the alliance between the sculptor and the architect of advantage to both, and to the recognition of this instinct has been due the steady and still increasing demand for his services. Moreover, he is known to have an expert knowledge of the way in which different materials should be handled—his early insight into the somewhat complicated technicalities of terra-cotta modelling, for instance, has been of great value to him—and the architect naturally feels confidence in the sculptor who can vary his methods to meet particular exigencies.

Quite a long time has elapsed since he produced his first notable effort in architectural sculpture, a set of terra-cotta spandrels with figures in high relief for the front of a coach-builder's establishment in the Hammersmith Road, and it is some eight years since he executed the much-praised series of allegorical terminal figures, representing *The Months*, for the terrace of a garden in the West of England. More recently he has done much more work of the same type, and always with the happiest combination of sterling originality and dignified taste. Perfunctoriness or careless concession to stock conventions have never marred his achievement; there is nothing in the series of his decorative essays which his admirers could regret or condemn as unworthy of him. Even when the work in hand may have seemed comparatively unimportant he has kept consistently to a really high standard, and has done his best with what other men, less capable or less conscientious, might have despised as indifferent opportunities. Now he is reaping his reward for all his devotion to the higher principles of his art, for he has gained a real mastery over the vital essentials of the branch of decoration in which he finds his best chances, and when he is confronted with a great possibility he does not fail to profit by it to the utmost.

Nothing shows this better than the series of colossal groups of figures which he has just completed for the new War Office building in Whitehall. Here, indeed, he has had an opportunity that would have been hailed with enthusiasm by one of

the great mediaeval sculptors, an opportunity which would induce the man with a high sense of responsibility to put forth his fullest energies to attain a monumental result that future generations would acclaim as the achievement of a master. Mr. Drury, as might have been expected, has risen to the occasion and has gone further than he ever has before both in thought and practice. He has, with a discretion that cannot be too heartily commended, avoided the merely obvious without falling into the mistake of being too abstruse in his symbolism. The figures tell their story frankly



STUDY FOR HEAD OF  
ST. GEORGE (WAR MEMORIAL,  
CLIFTON COLLEGE)

BY ALFRED DRURY



"THE LITTLE DUCHESS." LIFE-  
SIZE RELIEF IN MARBLE BY  
ALFRED DRURY



*Alfred Drury, A.R.A.*

enough, but the story they have to tell is no triviality, but something with dramatic force and a convincing moral. The dignity of the artist's conception is as impressive as the strength with which he has attacked the technical problems presented by a piece of work so complicated and so exacting in its demands upon his knowledge of construction and his capacity for overcoming mechanical difficulties. Nowhere can he be said to have failed to show himself equal to a task which was calculated to test him severely, and his success is all the greater because it has been attained under conditions which might well have excused many deficiencies.

One thing that is very evident in these War Office groups is the manner in which he has given free rein to his imagination in selecting the subjects which the figures have been designed to illustrate.

For this type of symbolical sculpture there are rules prescribed by custom and long usage, fixed conventions which are not infrequently held to be good enough to guide the modern worker, simply because they have served his predecessors for many generations. He is supposed to confine himself to recognised formalities, and in a large number of instances he is not, it must be admitted, any too anxious to put himself to the trouble of seeking out new forms of expression. For one thing, his clients who claim his services are quite disposed to be satisfied with the sort of work to which they are accustomed, and ask only that the stock things he gives them should be executed with sufficient skill. For another, the repetition of the old ideas, with, perhaps, some slight modifications which will pass as new readings of the familiar stories, is easy to manage, and imposes no tax upon his inventive capacities. Only the conscientious artist who finds pleasure in thinking things out for himself and rebels against stereotyped modes of expression would exert himself to do for his own satisfaction what the people for whom at the moment he is working do not specially demand of him.

But Mr. Drury happens to be a conscientious artist, and a man with ideas besides. So he has sought,

not with any wilful intention to be unlike everyone else, but sincerely and in fulness of conviction, to prove that departures from ancient tradition can be made without straying into extravagance or losing the monumental quality which should be his special aim. He has avoided the theatrical taint with memorable discretion, and yet he has found in the subjects suggested by the purpose to which the building he has adorned will be applied ample inspiration for sculpture which embodies the vital points in the drama of Peace and War. Each of the figures and each of the groups signifies something that is nobly imagined and finely thought out; each is an independent and original conception; and yet each one takes its proper place in the story which the whole series sets forth, and takes it as rightly as the work itself agrees with the architectural design



BUST OF SIR WM. MACCORMAC

BY ALFRED DRURY



"SPRING." LIFE-SIZE MARBLE  
FIGURE. BY ALFRED DRURY  
(CITY GARDEN, AUCKLAND, N.Z.)



WAR MEMORIAL IN BRONZE (CLOISTERS, NEW COLLEGE, OXFORD)

BY ALFRED DRURY

Indeed, this is, perhaps, the greatest merit of Mr. Drury's achievement here: that in producing magnificent sculpture he has not forgotten that the object of his effort was to be the completing and enhancing of a piece of well-proportioned and impressive architecture. He has sacrificed none of his own individuality, none of his personal sentiment about his art, and certainly none of his admirable vigour of technical practice; but he has not forced his contribution to the general effectiveness of the building into an excessive prominence which would be inartistic because it would imply on his part a lack of a due sense of proportion. His discretion as a designer is not more worthy of praise than his strength of craftsmanship. The large and certain modelling of the heads and limbs; the breadth and firmness of the draperies, magnificent in their quality of massive light and shade, and yet perfectly elegant and easy in their flow of line; the rhythmical adjustment of forms and masses—all are imposing in their masculine power, and yet all are restrained and kept in proper subjection by a sense of refinement and a love of beauty which deserve no ordinary degree of commendation.

But, after all, Mr. Drury's success is but the logical outcome of his use of his temperament and his training. He has progressed stage by stage, building always upon the knowledge which he has steadily gathered in many directions, and using his successive experiences to widen his view, and to enlarge the scope of his activity. There has been no turning back in his career, no slackening of

his determination to obtain a grasp of those vital matters which count for so much in the equipment of an artist. He has never worked simply for the moment; whatever he has done has been invariably in the nature of a preparation for something later on. In this, his latest and, in many respects, his most ambitious effort, we see the result of years of consistent striving to realise ideals which were implanted in his unusually receptive mind at the most receptive period of his life; and we see, too, the development of capacities, always great, which have been guided constantly by an influence that has never waned. And even more can we perceive what we are justified in expecting in years to come from an artist who already has attained such a mastery over his craft.

## INDEPENDENT BRITISH ART AT MESSRS. AGNEW'S.

THOSE who are seriously interested in the welfare of British art cannot fail to have noticed with gratification a growing appreciation during the last few years of the work of artists who are subject neither to conventionality nor officialism, who desire freedom of expression unfettered by any consideration beyond that demanded by the dignity of their art.

In dealing with such work as this, however, it is necessary to examine very carefully the motive which inspires it. The very freedom we have mentioned has its obligations, its dangers, and its temptations. If it is used to develop and maintain





"THE WASH-HOUSE." FROM THE OIL PAINTING BY W. ORPEN.  
(By Permission of Messrs. Thos. Agnew & Sons.)



## *Independent British Art at Messrs. Agnew's*

the highest artistic truths, to express the loftiest ideals of an artistic mind, if it enables an artist to give expression to the best that is in him, then indeed is this freedom something to be desired. But if, on the other hand, it is made the means of imposing upon the public the eccentricities of individuals who, lacking the true artistic sense, strive to attract notice by absurd if clever perpetrations, then it cannot be too strongly deprecated. Such individuals abuse their freedom and thereby expose to ridicule the art they profess to serve.

It is not, however, with this latter class of picture that we have to deal in this article. The exhibition now being held in Messrs. Agnew's Galleries forms an epoch in the annals of British art of to-day. There is nothing revolutionary in its character, but it is the natural outcome of a vigorous phase of modern art which has been steadily developing during the last twenty years and now shows itself in an unexpected but none the less influential quarter. Here we have some of the finest examples of modern painting as exemplified by the more advanced forms of artistic thought. They are drawn from no particular

clique, but many of the artists represented are prominent exhibitors at the New English Art Club and the International Society, while others are associated with the Scottish Schools, and one or two come from Ireland. In addition to these there are to be found others who are doing strong and independent work, but who fail to obtain the recognition they deserve, simply because the public have not had opportunity to become familiar with their work; and by including examples of these lesser-known men, the promoters of the exhibition have shown themselves unbiased in their judgment and determined to make the collection as complete as possible.

In judging the exhibition as a whole, one is impressed by the absolute sincerity of the work. Here we have men who take their art very seriously, men who have something to say, and who say it each in his own individual manner. They represent a living force, which has steadily raised itself above the trammels of convention into the healthier atmosphere of individual freedom. These are the men from whom we may expect much, and it is by such works as theirs that posterity will judge



“THE LOST PATH”

BY HENRY TONKS



## *Independent British Art at Messrs. Agnew's*

British art of the present age. That they have not in many cases received the appreciation they deserve is not remarkable, for that has too often been the lot of the true artist; and it is not altogether to our credit that some of these men have already been honoured abroad, while in their own country they have attracted but little attention outside a very select circle. It is encouraging, however, to find that the public are beginning to realise the fact that the highest forms of art are not always to be found on the walls of the great popular exhibitions; that there are able painters among us whose work would be out of place in such collections, because their art would have nothing in common with its surroundings. We have substantial proof of this awakening in the genuine interest aroused by the exhibitions of the International Society and the great success of the Whistler show in London last year.

It would be rash to affirm that all the artists represented in Messrs. Agnew's exhibition will one day be accepted as great masters, but we do believe that they exemplify the most healthy phase of modern British art, and for that reason they deserve every encouragement.

The title of "Independent art" is a happy one, but it would hardly be true to say that none of these "Independents" owe anything to the great masters of the past. It would, indeed, be difficult to find a painter who has not in some degree a leaning towards one or more of the various schools. The influence of the Venetians, the Flemish and Dutch painters, the men of Fontainebleau, or even the Japanese, will always show itself so long as the great masterpieces of the past exist. And this is as it should be, provided the artist does not slavishly imitate his master, but with true artistic discrimination selects and adapts those qualities which assist him

most in the working out of his own individuality. And it may be truly said of the men we are discussing here, that, whatever influence they may have come under, each has instilled into his work that personal note which distinguishes it from the work of any other artist, either of to-day or of yesterday.

As we cannot deal here fully with the many admirable works in this interesting collection, we propose to limit our attention to a few of the more important. One of the most remarkable and certainly the most serious picture in the exhibition is Mr. Charles Ricketts's *Betrayal*. Intensely dramatic in feeling, but devoid of any suggestion of sensationalism, the artist has treated this oft-repeated subject in an entirely new and original manner. Against a dark mysterious sky of bluish tone the full-length figure of Christ is seen standing in the foreground. By His side kneels Judas giving the kiss of betrayal on His hand. To the right is a group of men bearing lighted torches,



"AN EAST LOTHIAN VILLAGE"

BY JAMES PATERSON



"L'ENTENTE CORDIALE."  
BY JOHN LAVERY



## Independent British Art at Messrs. Agnew's

while on the left in the distance is seen the running figure of the young man who "left the linen cloth and fled from them naked." Adding to the dramatic effect is the range of moonlit hills on the horizon. One of the most striking points of this remarkable picture is the strong resemblance between the features of the two principal actors in the scene, and it would be interesting to know if, according to the authorities in these matters, the artist is justified in introducing this likeness. The drawing and posing of these two figures are full of expression, while in the general treatment of the subject Mr. Ricketts shows boldness of imagination tempered by self-restraint. This picture will doubtless attract considerable attention during the exhibition.

The virile and almost heroic note that has marked some of Mr. William Strang's recent paintings is to be



"LA BELLE ANTONIA"

BY CHARLES CONDER



"LES MOMENTS MUSICAUX"

BY C. H. MACKIE

observed in his canvas *Super-time*, of which we have been permitted to give a reproduction in colour. Large in conception and executed with the intense earnestness characterising all this artist's work, whether in painting or etching, it is one of the most imposing pictures in the exhibition. The treatment of the simple scene depicted is broad and vigorous, and the artist aptly expresses the poetry of humble life. The colouring is strong and warm, but not in the least aggressive, the blue of the tablecloth and the brown of the man's vest showing depth and quality. *The Bathers*, a smaller work by the same hand, is softer in colour, and not so realistic in treatment.

Mr. C. H. Shannon's

## *Independent British Art at Messrs. Agnew's*

work always repays attention, for it bears upon it the mark of earnest thought and careful study. By sheer ability and a certain distinction of style he has worked his way into the foremost rank of present-day artists; and, being still a young man, his future is anticipated with considerable interest. *Tibullus in the House of Delia* displays all his best qualities, including admirable composition and a fine feeling for the disposition and harmonising of rich mellow tones. Conceived in the spirit of the old masters, it has a distinct Venetian tendency, both in colour and general arrangement, and its decorative qualities are of a high order. Mr. Will Rothenstein's fine picture recently exhibited at the New English Art Club is surpassed by his work of a similar nature at



"AT THE WINDOW, MOONRISE"

BY ROBERT BURNS



"THE NEWHAVEN FISHWIFE"

BY ALEXANDER ROCHE

Messrs. Agnew's. It is called *Jews in the Spital-fields' Synagogue*, and as a study of Jewish character is worthy to rank with Josef Israël's famous *Old Pedlar* at Amsterdam. On the earnest faces of the three poor old men at prayer, with their blue praying shawls thrown about their shoulders, is written the tragedy of their long-suffering race. The subject is treated with that lofty simplicity and reticence we are accustomed to find in Mr. Rothenstein's work, and it is undoubtedly one of the most successful and impressive pictures he has yet produced.

Though Mr. Lavery was born in Ireland he received some of his art training in Glasgow and is usually associated with that school. He is well represented in this exhibition by a charming three-quarter-length



## *Independent British Art at Messrs. Agnew's*

portrait of a lady holding a dog. This picture, bearing the title *L'Entente Cordiale*, shows to advantage all those qualities which stamp the artist as one of the most distinguished portrait-painters of our time. That he is a master of technique is especially obvious in the skilful handling of the shot-silk dress. The colour scheme, an arrangement in violet and gold, is interesting and agreeable, while the posing of the figure is natural and unaffected. The second work by the same artist is a portrait of a young girl seated holding a cat. Though not so important as the *Entente Cordiale*, it attracts by its simplicity and freshness.

*Summer-time*, by Mr. Wilson Steer, is one of the most successful canvases this intensely individual artist has produced. From a decorative point of view it is an admirable achievement, and the figure possesses a certain touch of piquancy which adds greatly to its attractiveness. The delicate shades of the pale-green dress are enhanced by the deeper tones of the creeper which forms an ex-

cellent setting, while the sunlit field in the background adds to the general impression of a bright midsummer day. The painting is direct and forceful and the brushwork free and strong. Equally successful is Mr. William Orpen's *Washhouse*, of which we give a coloured plate. This picture displays undoubted skill in the handling of deep, warm shadows and the subtle gradation of tones. The colouring is rich and of fine quality, but perhaps the most striking feature of this excellent work is the treatment of the figure in the foreground. Both as regards the drawing and colour it is skilfully executed, while the artist has cleverly overcome the difficulties due to the awkwardness of the pose.

Mr. Charles Conder's *La Belle Antonia* can hardly be said to show the high decorative qualities we are accustomed to look for in the work of this artist. It exhibits, however, all his fine feeling for colour, the blue and pink of the lady's dress and the red tunic of the man being especially fine in quality. The flesh tint is not very agreeable



"BY THE ARRAN SEA"

BY CHARLES SIMS



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"SUPPER TIME." FROM THE OIL PAINTING BY WILLIAM STRANG, A.R.A.  
*(by Permission of Messrs. The Agnew & Sons)*





## Independent British Art at Messrs. Agnew's

and somewhat detracts from the charm of the picture. Mr. Sims is represented by a breezy little painting called *By the Arran Sea*, showing a lady in a white dress and hat standing by a sea of the deepest blue which forms an effective background. The painting and posing of this figure are admirable, but the attitude of the little boy in the foreground rather gives the impression of a photographic snapshot. The broad and vigorous brushwork is quite in sympathy with the feeling of freshness and open air suggested in the picture. Mr. Robert Burns, whose work is not often seen in London exhibitions, sends a good picture, called *At the Window, Moonrise*. A young lady is gazing out of a window on to a broad moonlit river. The colour scheme is effective—grey founded on variations of purple, green, and gold; and the flesh tints and the reddish hair are

repeated in the ball of wool on the window seat, and on the Japanese fan. It is a successful attempt to realise the mystery and beauty of the gloaming, rendered even more elusive by the rising mists.

The exhibition contains several fine examples of landscape art, prominent amongst them being Prof. Fred. Brown's *On the Hye*. It is unquestionably a fine achievement and one which cannot fail to enhance the reputation of the artist. In some respects it is reminiscent of Cecil Lawson, but without the strong Barbizon influence which often showed itself in that artist's work. Prof. Brown's picture is entirely English in feeling and character, and if only for that reason it would be interesting. But besides this it reveals many rare qualities. Poetic in sentiment and full of light the scene vibrates with atmosphere. Another excellent landscape is Mr. James Paterson's *East*

*Lothian Village*. The little town drowns in the heat of a summer sun which steeps the ancient bridge, the white-washed houses and red-tiled roofs in warm amber. Crowning all is the village church, half in shadow, standing clear against a moving sky with rifts of blue amongst the clouds. Admirable in composition and general treatment, this picture is characteristic of the artist's best work. Mr. E. A. Walton also sends a good landscape.

Mr. Henry Tonk's harmonious and attractive picture, *The Lost Path*, has much to interest the lover of English landscape. The figures in the foreground are not only well drawn, but they are also placed in the picture with due consideration for the balance of the composition. But the chief beauty of the work lies in the landscape, evidently painted in the neighbourhood of Poole Harbour, which is seen beyond, bathed in sunlight. The impression of distance is well conveyed, and the



A SKETCH FOR THE PICTURE  
"L'EGLISE ST. VULFRAN, ABBEVILLE"

BY ALEXANDER JAMIESON

## Independent British Art at Messrs. Agnew's

painting of the sky is especially good. *Stirling Bridge*, by Mr. W. V. Macgregor, and *A Party of Emigrants from the Hebrides*, by Mr. William M'Taggart, are both admirable works, and are interesting from the fact that these painters are not as well known outside their own country as they deserve to be, though Mr. M'Taggart has a high reputation in Scotland as an exceedingly able and individual artist. Mr. Alexander Roche's work represents another phase of Scottish art, and his *Newhaven Fishwife* displays many excellent qualities; while Mr. C. H. Mackie in his picture, *Les Moments Musicaux*, has successfully mastered the difficulties of lighting and composition which the subject presents.

Mr. Alexander Jamieson's *L'Église St. Vulfran, Abbeville*, is an admirable example of the poetic treatment of architecture. The subject is rendered with strength and freedom, and well conveys the impression of height and dignity. None of the details of the architecture have undue prominence, each being given its legitimate value in the general scheme. Two water-colours by Mr. H. B. Brabazon show to advantage the grace and simplicity of his art, his sensitiveness to colour and beauty of expression. Other artists whose works should be mentioned are Mr. A. W. Rich (who sends two very fine drawings), Mr. A. D. Peppercorn, Mr. Austen Brown, Mr. Walter Sickert, and Mr. Francis E. James.

Sufficient has been said to show that the exhibition is one the importance of which cannot be overrated. The question not unnaturally suggests itself—what will be the position of these men twenty years hence? will any of them be deemed worthy to be mentioned with the great masters? Such question it is of course impossible to answer, but

the exhibition cannot fail to be otherwise than beneficial to the best interests of modern British art. If it enables even one artist to obtain during his lifetime the recognition so often withheld until after death it will have served a good purpose. But we think it will do more than that. It will give a stimulus to the art of this country, and it will encourage some of the men who have not yet "arrived" in their endeavour to faithfully follow the dictates of true art, and in so doing to give expression to what is best in themselves.

In conclusion, we have to acknowledge the courtesy of Messrs. Agnew, who have permitted several of the more important works in the exhibition to be reproduced in this article.

E. G. HALTON.



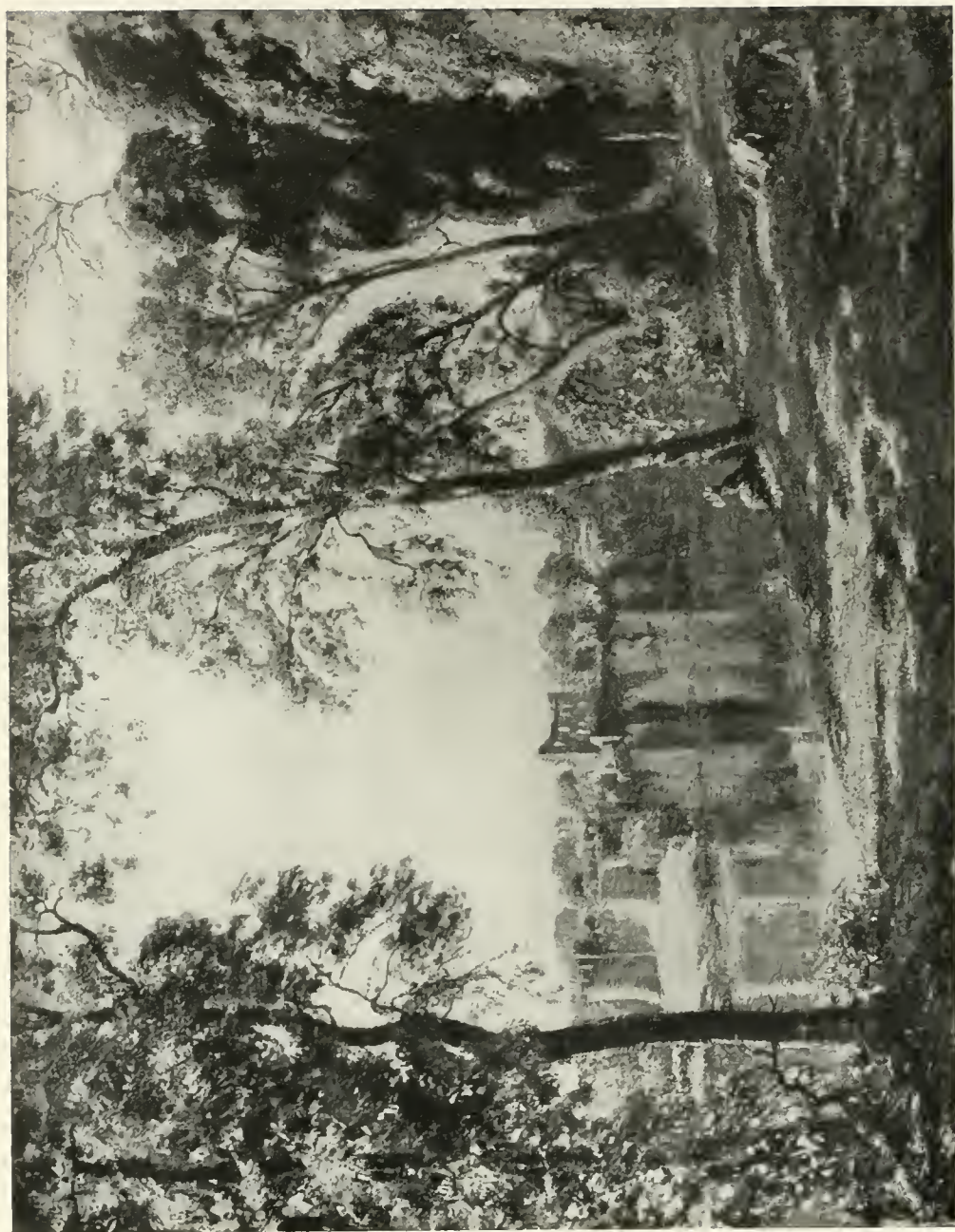
LANDSCAPE

BY E. A. WALTON





"SUMMER-TIME." BY  
P. WILSON STEER



"ON THE WYE." BY  
PROF. FRED. BROWN



OTTO PRUTSCHER: A YOUNG VIENNESE DESIGNER OF INTERIORS. BY A. S. LEVETUS.

EVERY year the professors at the Vienna School of Applied Art (Kunstgewerbeschule) send into the world a few of their students of both sexes, armed with sound knowledge and endowed with true artistic feeling, who are thus fitted for the battle of life which lies before them. Since the re-organisation of the school some seven years ago, many of the students have made their way in the world, and one of the most prominent and promising of them is Otto Prutscher. He was one of the first to receive his training under the new system, and was fortunate in having Professor Matsch and Professor Josef Hoffmann as his teachers.

Those who know Hoffmann's scholarly work—if the word scholarly may be used in art and architecture—know what to expect of his pupils. Sound students in every sense of the word, they are filled with the same enthusiasm as their master, who, from the moment he entered on his professorship, has imbued those under his care with his own ideals—to search for the best, and to find it in the good, the noble, the true. He encourages individuality in his pupils and has no desire to see them ape his style. No one recognises more than he the value of true individuality. Otto Prutscher has drunk deep of his master's knowledge; but at the same time he is no mere copyist—his ideals are his own and he seeks their attainment in his own way. He possesses a clear, sound judgment; he knows what lies before him, and endeavours to create for himself. He never goes into extremes, for, spite of his youth—he is only twenty-six—he never lets his fancy outrun his wit.

It is always good to have an opportunity of seeing many works by one man: one can better realise his capabilities and the direction of his mind. Having seen many electric lamps, crystal and bronze bowls, and other works of art designed by Otto Prutscher at the establishment of Messrs. Bakalowitz and Sons, Vienna, who, by employing young talent to design their objects, have done much to encourage the new movement, I was glad of the further opportunity offered me to visit the exhibition of furniture and modern art at the Horticultural Society's premises, so as to be able to judge of the young architect's work in other directions. I speak of him as an architect, because the term is no longer restricted to the man who designs the structure of a building, but is applied to the designer of interiors and—on



GARDEN GATE

DESIGNED BY OTTO PRUTSCHER  
EXECUTED BY HUTTER & SCHRANZ



*Otto Prutscher*



TEA-ROOM

DESIGNED BY OTTO PRUTSCHER, EXECUTED BY PAUL DONATH



FURNITURE EXHIBITION, VIENNA  
ENTRANCE HALL

ARRANGED BY O. PRUTSCHER, EXECUTED BY F. ERLER  
WICKER FURNITURE BY PRAG RUDNIKER

## *Otto Prutscher*

the Continent, at all events—to the designer of all those objects which go to the making of a home. The aim of this exhibition, which is now an annual one, is to show that it is possible to produce really good modern furniture and other household articles at a moderate price. The manufacturers, upon whom the realisation of this possibility largely depends, are beginning to see the necessity of employing real, capable men endowed with a sound understanding and good taste, instead of employing haphazard men who, because they have seen modern wares, think that by copying a bit here and a bit there, and giving a good lump of decoration as overweight, they are in the “know.”

Most of the interiors were designed by Otto Prutscher, who, moreover, arranged the whole ex-

hibition, which was a large one divided off into several rooms. The entire arrangement was a happy one, and Prutscher deserves much praise for this, his maiden effort, and it is to be hoped that



SMOKING ROOM IN ITALIAN ACACIA

DESIGNED BY OTTO PRUTSCHER



SMOKING ROOM IN MAHOGANY

DESIGNED BY OTTO PRUTSCHER  
EXECUTED BY A. POPISCHIL



## Otto Prutscher

further opportunities will be given him to show his capabilities in this direction. The tea-house was very fresh and dainty; there was a charm about it which seemed to exclude the idea of coffee, almost invariably associated as it is with smoking, billiards and card-playing. Here tea and pleasant chats seemed to be the keynote. The designs were uniformly excellent, and the chairs had the additional attraction of being comfortable. Prutscher took advantage of the opportunity offered him to show what sort of mettle he is made of. Everything in the tea-house was designed by him, and here he proved that he possesses true talent and originality. He kept the main object, utility, well before him, with the result that use and beauty were combined in due proportion. Too little regard is often paid to the practical requirements in the designing of furniture, but Herr Prutscher does not err in this point. The furniture of this tea-house is enamelled white, so that it can always be kept spotlessly clean, and the whole room was a pleasant revelation of decorative possibilities.

In his interiors also Prutscher is careful not

to lose sight of the practical, but never sacrifices the artistic to obtain this aim; each element has its due place, the one supplementing the other, and harmonising with it, instead of conflicting with it, as is so often the case. He possesses that true artistic feeling for ornamentation which makes him at once realise its proper limits; he knows the value of different woods, metals, mother-of-pearl and other materials used in decoration, and shows excellent judgment in the uses to which he puts them. A smoking-room in Italian acacia afforded an example of this. The mahogany and mother-of-pearl intarsia made a pleasing impression, there being just the right proportion of decoration. Of the various other interiors by Prutscher shown at the exhibition a bedroom in light oak with lines of intarsia, executed by Anton Popischil, and another in ash with an ebony intarsia, executed by Karl Frömmel, revealed the architect's resourcefulness in invention and refinement of conception, while a dressing-room, white enamelled, executed by Engelbert Malek, furnished another proof of his lively fancy and sense of proportion in the adjustment of lines.



INLAID CABINET WORK

DESIGNED BY OTTO PRUTSCHER  
EXECUTED BY A. POPISCHIL  
GLASS BY GEYLING'S ERBEN

## Otto Prutscher



LADY'S DRESSING ROOM SUITE IN WHITE  
ENAMEL WITH GILT LINES

DESIGNED BY OTTO PRUTSCHER  
FURNITURE BY MALEK & WATZINGER

good designer must also be a good workman. He has grasped the true relation between the brain-worker and the hand-worker, realising that unless the designer and maker are in perfect harmony with one another, and work together hand in hand, the result, no matter how good the design, will be a failure. The real work of the designer only begins when he gives his design into the hands of the workman, for he must watch how it is carried out, see that his intentions are followed, and himself draw the details. Hence it is highly necessary that a perfect understanding exist between the two workers, otherwise really right and good work is impossible. A want of due attention to some small detail may be at the cost of sacrificing the artistic. Each object made should bear the stamp of its own individuality and characteristics: the personality of the builder, the architect, should be

That no less than eight furniture-makers should have commissioned Prutscher to design their exhibits is in itself striking testimony to his skill as a designer, but his talent is also recognised and being put to worthy use by makers of all sorts of objects. Everywhere he shows a genial spirit and ample power both of conception and execution, coupled with a feeling for true beauty—and he never mistakes mere prettiness for beauty. His fancy is a lively one, he is Viennese to the core, warm in temperament, never trespassing the lines of good taste. His constant endeavour is to give that which is best in him, whether in designing textiles, mosaics, copper bowls or silver services, lamps and chandeliers, or the simplest articles for the home. These productions show that besides being a capable designer he is also an efficient workman, for no one more fully recognizes that a

evident and easily recognisable; but this personality must show itself naturally, and there should be no attempt to force it into evidence.

Here, however, arises a great difficulty in the cry for cheap things, and unfortunately artists need to live as well as other people. The manufacturers too often think they have done their duty when they order a design, leaving the execution of it to their workmen, overlooked of course by the foreman, who often does not even know who the artist is, and knows nothing of his intentions beyond what the design shows him. That the creator of the design should understand anything beyond the conveying of his ideas to paper, is beyond the comprehension of only too many. But fortunately in the Kunstgewerbeschule the students learn something else beyond designing and modelling. They also learn to understand the various materials in



## Otto Prutscher

which their designs are to be carried out, and without this very necessary supplementary knowledge the results would be, to say the least, queer in the majority of cases.

Otto Prutscher is naturally against turning out furniture and other objects by dozens. Here, again, the question of expense comes in. There is nothing more deadly dull than going through large magazines and shops, and seeing the same designs—dozens of them just alike but for the difference in the kind of wood or other material of which the article is made. His ambition is a worthy



WRITING TABLE AND CHAIR

DESIGNED BY OTTO PRUTSCHER  
EXECUTED BY A. POPISCHIL



EASY CHAIR  
AND CABINET

DESIGNED BY  
OTTO PRUTSCHER

one—that is, to make it possible for even those less well endowed with that very necessary factor in life, cash, to have homes that are artistic in the truest sense of the word. He is young, and to dream is the privilege of youth. It is only later that one rises to the futility of dreams and realises how vain they are. It is the old story: the aristocracy and wealthy classes rarely see good in modern things and prefer the antique. The future of modern art rests with the middle-class, but they need educating. They are worth educating too; nothing proves this here in Vienna more than the rush for the modern during the past five or six years. But it behoves those who cater for this class to be very careful only to produce really good things, perfect in design and workmanship. If the public are taught how to distinguish true art from the many varieties of false, they will appreciate each at its proper value. True, it costs more to produce superior articles, but the expense is only an initial one, for in this, as in other things, in the long run good articles are cheaper—and, moreover, they often come to have an intrinsic worth of their own. And this is what Prutscher, in his inexperience, hopes to achieve. The way has been shown, and the smaller firms by employing young

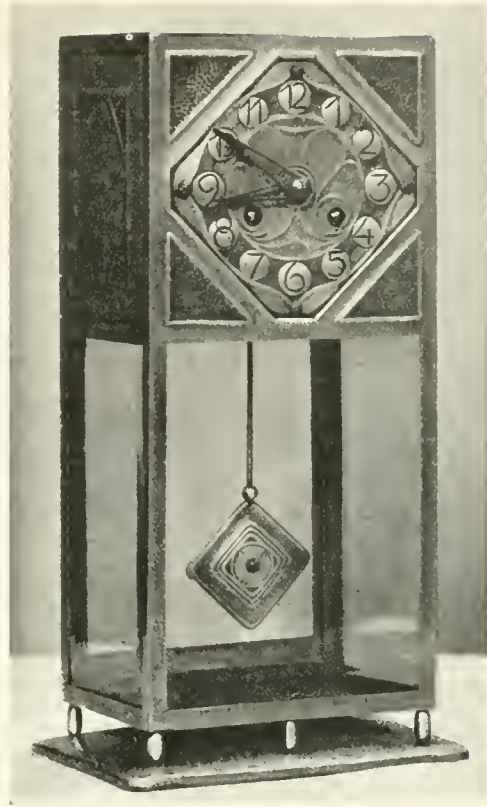
## Otto Prutscher

talent to design their wares and allowing the designer to supervise the execution, can do very much to educate the people.

These are noble ideals for a young man, and were pure harmony to exist among all concerned it would be well, but this is hardly to be expected in the near future. Everywhere exaggeration, both in design and material, is to be seen—a terrible overloading of ornament, and then a little bit more as make-weight, resulting in a kind of indigestion for which there does not seem to be any palpable cure. But this charge cannot be laid at the door of Otto Prutscher. He never sins in this respect; he



TABLE AND CHAIR DESIGNED BY OTTO PRUTSCHER



CLOCK

DESIGNED BY OTTO PRUTSCHER  
EXECUTED BY N. STADLER

never exaggerates. His principles are too sound for this; he knows in what true beauty consists and that "a thing of beauty is a joy for ever." His familiarity, too, with the art of other countries has exercised a potent influence on his artistic education. Four years ago he was awarded the Baron Albert Rothschild travelling scholarship and spent some time in France and England, particularly in Paris and in London, where he profited greatly by the knowledge gained. It is a pity that there are not more travelling scholarships, seeing how necessary it is for all connected with art to see for themselves what lies beyond their own frontiers. Even before he went on his travels, Otto Prutscher was invited to exhibit at the Secession, a very great honour for so young a man—he was then only twenty-two. The objects he exhibited were much admired, for they showed that he really was endowed with artistic gifts, and all things being equal, there was nothing to fear for his future. He has also exhibited at the Austrian Museum and was awarded the silver medal at the Turin Exhibition. Each time he exhibits he gives fresh proof of his talent, and those interested in architecture and arts and crafts will seek for further





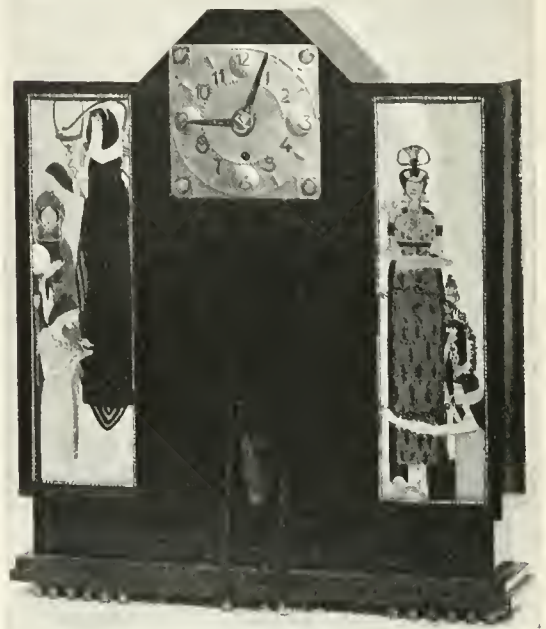
CRYSTAL GLASS VASES

DESIGNED BY OTTO PRUTSCHER  
EXECUTED BY BAKALOWITZ & SONS

developments. For each time he has shown a rapid and healthy advance on previous achievements; he has shown that his power is gradually ripening and sending forth fresh shoots. He always seeks his own way, and is neither a plagiarist nor an imitator. His principles are sound and will bear the test of time. Beginnings are always difficult—more especially so if one must gain to live. But Prutscher has got beyond the beginnings, and overcome obstacles, though not all—that would be a pity at twenty-six. The future lies before him, and if he continues in the way he has begun it will be a good one.

At present Prutscher has not had the opportunity of showing what he can do as an architect of houses and villas. Turning an old garment into a new one is generally a thankless task, yet he has been successful in this, too, for he has reformed an old house and achieved much in the internal decorations by a judicious use of aluminium fittings. He has also been successful in the arrangement of two shops—one in that centre of modern art, Darmstadt, and the other in Vienna. The latter is a delightful home of art and artistic photographs. The wood-work is enamelled white, everything looks refreshing and scrupulously clean, and, though the shop itself is a tiny one, very good use has been made of the space at his command. A judicious and tasteful arrangement of a gallery adds to the artistic value of the whole. Here, as in his other undertakings, that true feeling for beauty with which Prutscher is endowed finds concrete expression. With him what is worth doing at all is

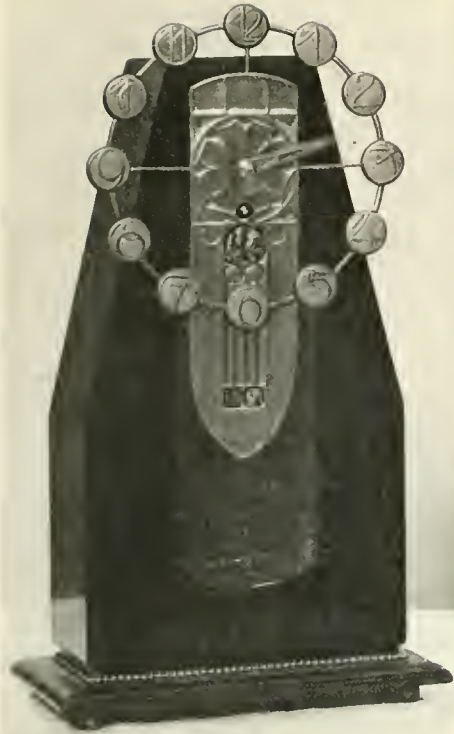
worth doing well, and only those who truly feel this can hope to achieve lasting work. He is comprehensive too, quick in apprehension, and moreover possesses in an eminent degree that feeling for art which seems to be the birthright of the Viennese, a sympathy expressed in the joyousness of life, and which shows its expression particularly among



CLOCK

DESIGNED BY OTTO PRUTSCHER  
EXECUTED BY MALEK & WATZINGER  
PANEL PICTURES BY R. GEYLING

## Prof. Ludwig Herterich



CLOCK IN EBONY DESIGNED BY OTTO PRUTSCHER  
AND ORMOLU EXECUTED BY N. STADLER

a teacher at the Graphische-Lehranstalt for more than two years, and though this position is materially no gain, still it is morally. Unfortunately, it is the great majority who need educating; good taste, right feeling and judgment are not inborn to all—even the Viennese.

A. S. LEVETUS.

## A GERMAN PAINTER: PROF. LUDWIG HERTERICH. BY ARTHUR SINCLAIR COVEY.

THAT the Secessionist movement in modern German art has made rapid strides is fairly well known, but only those living within the boundaries of the country realise how complete this revolution has been. France, too, has had her battles of the Impressionists—a continued aggressive attack of well defined groups against the older schools. No other countries present parallel cases, for outside Germany and France these followers of the new schools have in no wise been so complete in their organisation as in these two countries.

In Germany the movement has been growing steadily stronger for thirty years. It has been a battle to the death between the Secessionists on the one side, and the old academies with their

the young artists, painters, decorators, architects, and craftsmen who are helping to make Vienna famous in all lands as *the* city of modern art and more particularly of decorative art. In Vienna alone there are a large number of capable artists, men and women, who will carry out the principles inculcated in them by their teachers, and they in their turn may help to bring about a moral and intellectual gain in all things concerning art.

Let us hope that Otto Prutscher will realise his dreams to develop these qualities, and that he too may claim his share in the education of his countrymen—he is qualified to play such a part, for he has been



"BEFORE THE MIRROR"

BY LUDWIG HERTERICH



## *Prof. Ludwig Herterich*

many and powerful supporters among the highest in the land on the other—a combat from which even the wielder of the royal sceptre, himself a keen art critic, has with difficulty kept clear, though, curiously enough, he now finds himself in possession of a most important collection by Böcklin, one of the prime movers of the “new tendency,” and who is to-day ranked by the Germans as one of the very ablest of their modern painters.

Thirty years ago a small group of men were forced into exile in foreign lands to free themselves of the hard-and-fast lines with which Imperial German art was bound. I refer to the experiences of Leibl, Liebermann, Von Uhde, and Klinger, who had taken up the work started by Menzel, Böcklin, Feuerbach, and Von Marees. The influence of these men may be seen in the present high standard of modern German painting, the very best of which is found in the Munich and Berlin Secession exhibitions, where evidence in plenty is not wanting, that this influence has on the whole been wholesome and invigorating, though here and there, it is true, the note of exaggeration is sounded.

One of the ablest and most noted of the Munich group of painters to-day is Professor Ludwig Herterich, whose work forms the subject of this article.

Ludwig Herterich was born in 1856, which late date gave him an opportunity of entering the field of action at a time much more advantageous than his predecessors Menzel and Böcklin. The very spirit of the time seemed ready to receive him, and with his rare talent he has responded to the call in a manner which shows how well he deserves the high position he now occupies. His father being a sculptor, he was enabled very early to indulge himself in his love for the romantic and picturesque phases of life. His home was filled with curios, old pictures and pieces of sculpture, armour, etc., which his father had collected, and among these young Herterich found his greatest pleasure. He very early thought to fit himself for the profession of a musician, but soon gave this up for the study of painting; yet although he has pursued the latter with such a high degree of success, his love for music has never abated.



“EVENING CHIMES”

BY LUDWIG HERTERICH



"A SUMMER EVENING." FROM THE OIL PAINTING BY LUDWIG HERTERICH.

*In the New Private Collection, Munich.*





## Prof. Ludwig Herterich

He early went to Munich, where his elder brother, the late Johann Herterich, who had become a painter of note, gave him a place to work in his studio. He also worked at the Royal Academy as a pupil of Professor Barth and later of Professor Dietz. A factor in Herterich's great progress was his intimate friendship with a co-worker, Wilhelm Durr. Later in his study he travelled with Durr through Italy and to Paris. Of this period he speaks with intense enthusiasm as being the happiest days of his career.

His first pictures were scenes from the Peasant Wars. These were followed by portraits of Florian Geier, Countess Westerburg, and Johanna Steger. At this time he managed to meet his expenses by doing certain decorative work, conducting a class in an art school in the daytime, and lecturing on the figure in the evening. He found little time for his own work, but between his various duties he composed secretly *The Medieval Wedding Procession*, which met with some degree of success. In 1896 Herterich was given a professorship in the "Kunst-Schule" of Stuttgart, but two years later

he accepted the post of Regius Professor in the Academy of Munich.

His most notable work is his *Ulrich von Hütten*, which was exhibited in the German section of the Paris Exposition, and was afterwards purchased for the Dresden Gallery, where it now hangs. Here is a subject as old in spirit almost as the art of painting itself, but with an interpretation as modern perhaps, and as strong in its technical qualities, as any picture painted in the last decade. The same subject painted in earlier times would no doubt have been filled with that spirit of languor which eternally cries out for pity, but receives it not from the layman of modern times. The spirit of the black knight in Herterich's masterpiece sends out no such wail. No; there he stands, all of a man, strong in body and mind, defiant in attitude, ready to defend his cause even unto death.

The hardest and most cold-blooded man of affairs must feel the power of this work. A picture with a "story" does not meet the approval of the modern critic, and rightly, too, if this is its sole



"THE KNIGHT"

(In the New Pinakothek, Munich)

BY LUDWIG HERTERICH





"ST. GEORGE." BY  
LUDWIG HERTWICH

*(By permission of the Deutsche Verlagsanstalt, Stuttgart)*

## Prof. Ludwig Herterich

recommendation ; but when the strong statement brought to the fore in this work is expressed with the fervour and the technical excellence which Herterich has here displayed it cannot but be commended. Of the latter phase much might be written, for it is the first quality upon which the merit of any picture rests. Its fine arrangement will be apparent in the accompanying reproduction, as well as the wonderful dexterity of the brush. In touching upon its colour, we come to that phase of the art of Herterich wherein we find him at its best. His colour is his strongest point. Seemingly in an unconscious manner he has brought the harmony of his colour into its most pleasurable tune. Passing through modern exhibitions, we see many crude examples of extremes of temperatures in point of colour balance, and from able men, too ; but I have yet to see from the brush of Herterich the composition which does not hang in as fine a balance of temperature, as pleasing translucency of colour, as one might wish to see. But these are merely suggestions of the means by which he has attained his splendid results.

Throughout his years of work as a painter he has, amid the wildest extremes of tendencies, maintained an equilibrium which, with any man less of a master, would have been quite impossible. Therein lies the proof of his power, and it is most gratifying that he has (unlike the prophet of tradition) first found honour in his own country. Five of his pictures have been bought by the Bavarian Government — *The Knight*, *St. George*, *A Summer Evening*, *Ophelia*, and *At the Piano*. These are all, I believe, now hanging in the New Pinakothek in Munich, although I have only seen the first three.

Of this group *The Knight* is, perhaps, the strongest. Its scheme of colour is very simple, ranging from a warm grey under the horse's feet to the strong note of blue in the middle distance. The figure in armour and the horse are powerfully drawn — full of bold, masterful strokes, and with a purity of colour

seldom seen in a modern work. It has all the charm of colour-vibration of the ultra-impressionistic works, but Herterich has not stopped at that. It first exists as one complete piece of painting, and then follows unconsciously the pleasure one gets from its translucency of colour. It is truly a great work which could only come from the hand of a strong, robust, well-equipped painter who knows exactly what he wants to do and straightway does it.

His *St. George* is less dexterous in its brushwork, but the same spirit is there, which is, after all, the



"ULRICH VON HÜTTEN"

BY LUDWIG HERTERICH  
(Dresden Gallery)



## *Arts and Crafts Exhibition. First Notice*

most personal element in the art of Herterich. This picture was painted in the cool, mysterious light of a pine forest—an appropriate setting for the subject. The picture shows exhaustive study of the material in hand, and for this he has, I think, sacrificed the greatest charm in *The Knight*—its bold, masterful treatment.

Another phase of the artist is brought out in his *Summer Evening*. Here is a fine rendering of two figures in the soft glow of a summer twilight. The figure of the girl is charming not only in character but in its simplicity of line, and the rich enveloped

works than those named above, for Herterich is an untiring worker—his friends say indeed that he works far too hard. How highly he is esteemed by his fellow-artists may be inferred from the fact that during the past year he was elected to serve on three international-juries, in Venice, Munich and Berlin respectively.

A. S. COVEY.

## THE ARTS AND CRAFTS EXHIBITION AT THE GRAFTON GALLERY. FIRST NOTICE.

It is with a certain feeling of melancholy that one views the exhibition of the Arts and Crafts Society for 1906. When one remembers the great promise of an artistic future for the crafts, as exhibited in some previous Exhibitions of this Society, and notably in those of 1893, 1896, and 1899, when the beautiful Arras tapestry and carpets designed by William Morris formed such a notable feature; when the effective coloured plaster work of George Frampton and R. Anning Bell; the restrained



STAINED GLASS WINDOWS FOR GREAT WARLEY CHURCH



DESIGNED BY HEYWOOD SUMNER



tone of the white gown could scarcely be more pleasing in quality. It is, I think, not so pictorial in arrangement as any of the other three mentioned.

His *Before the Mirror* is alike original and interesting in its arrangement. It shows a fine consideration of form, but is no less pleasurable in its quality of colour. His latest work is a series of great decorative panels for a banqueting-hall in the city of Essen, commissioned by Frau Krupp.

Did space permit, I might mention many other



STAINED GLASS WINDOWS FOR GREAT WARLEY CHURCH



DESIGNED BY HEYWOOD SUMNER





STAINED GLASS WINDOWS FOR  
GREAT WARLEY CHURCH  
DESIGNED BY HEYWOOD SUMNER



*Arts and Crafts Exhibition. First Notice*



PAINTED SCREEN

BY R. MORTON NANCE



PAINTED OVERMANTEL: "HOMEWARD BOUND"

BY R. MORTON NANCE

but artistic furniture by Reginald Blomfield, W. R. Lethaby, W. F. Cave, George Jack, and C. F. A. Voysey; the wall-papers and fabrics designed by H. Wilson, Walter Crane, W. Heywood Sumner, and others seemed to give so much promise for a new and glorious reign of the decorative arts, one is obliged to confess to oneself that the Society is not altogether fulfilling the mission which it originally set out to effect. Not but that there is some excellent work to be seen in the present display; not but that many of the old designers are still true to the tradition of the Society—these things are evident to those who may care-

fully examine the details of the exhibition. But it is lamentably certain that the advance which one had every right to expect has not taken place: the Society still remains where it was. It has failed to participate in the great renaissance of art which is now making such giant strides on the Continent, and more especially in Germany and Austria; nor does it indeed adequately represent the best work now produced in the British Isles. There is more than one tradesman in London to-day who, out of the stores at his disposal, could make a far better and more artistic display of British craftsmanship than is to be seen at the

## *Arts and Crafts Exhibition. First Notice*

Grafton Gallery. We look in vain for an adequate representation of the genius of designers like George Frampton, R. Anning Bell, W. Bainbridge Reynolds, C. R. MacIntosh, M. and F. MacDonald, Annie Macbeth, and many others. We do not know, and have nothing to do with the reasons which have prevented the work of such artists being well represented. We can but deplore the fact that their work is either not there at all, or at best but inadequately shown. Complaints are made by some that the passing craze in England for objects of Georgian design has for a time obscured the healthy advance of artistic principles in decora-



DESIGN FOR  
STAINED GLASS

BY MARY J. NEWILL



DESIGN FOR  
STAINED GLASS

BY LEONARD WALKER

tion. But this is only true to a very limited extent. There is a gradually growing section of the more intelligent community who are able to appreciate good, individual, and thoroughly artistic work. So long as an artist's work is really excellent he need not want for patronage. It is the work of the mere imitator either of ancient or modern design who is subject to the vicissitudes of fashion. The true genius, if he will but be entirely true to himself, will not fail for lack of appreciation and patronage. Matters were not always so, but we venture to think that they are so to-day.

Before proceeding with our intention of dealing



## *Arts and Crafts Exhibition. First Notice*



ENAMELLED  
EARTHENWARE

BY CONRAD DRESSLER

with the exhibits in a more detailed manner and in their departments, we will mention a few works which struck us in a first rapid survey of the galleries, and amongst them will be found some of the most interesting of the contributions with which we shall deal more closely later.

In the first room our attention was drawn to the fine workmanship and design of a library cabinet by Mr. Sidney H. Barnsley, a sideboard in English oak by Mr. Ernest W. Gimson, work by Mr. Edward Spencer and the Artificers' Guild, and a set of animal panels in copper by Mr. Harold Stabler. The walls of the second room are covered with large cartoons for stained glass and mural decorations, tapestries and linen work, delicate pencil studies by Mr. Henry Holiday, illuminations by Edmund T. Reuter, books and original illustrations in colour by Mr. Walter Crane. The cartoons for stained glass include designs by Messrs. Heywood Sumner, Anning Bell, Christopher Whall, Miss Mary J. Newill, and the designs of Mr. J. W. Brown, sent by Messrs. Powell &

Sons, executed for Belfast Cathedral. We shall have occasion to refer to the window designs again. The very remarkable and forcible cartoons for mural decoration by Mrs. Sergeant-Florence call for particular notice. The drawing in them certainly is masterly, and some of that grip of character which used to give such a characteristic emphasis to the work of Madox Brown is apparent here. This quality is always rare, and such confident and virile execution as denotes these two large drawings is not often to be met with. A large spandril in plaster exhibited by Mr. Conrad Dressler, and designs in coloured pottery by the same sculptor, increase the importance of the exhibits in this room. The bookbindings by Mr. Douglas Cockerell and Mr. Cobden-Sanderson, the writings of Mr. Graily Hewitt, the illuminations of Miss Kingsford and Mr. Allen Vigers, all of which are amongst the most notable things in the exhibition, are to be found in this room, and to them we shall return. Here also is a particularly fine study in tempera by Mr. J. D. Batten. It represents St. Christopher and the infant Christ. It is drawn in monochrome, except for the infant figure, which has



RELIEF: "MAGNIFICAT"

BY EDITH DOWNING





ALTAR CROSS  
BY W. BAINBRIDGE REYNOLDS

## Arts and Crafts Exhibition. First Notice

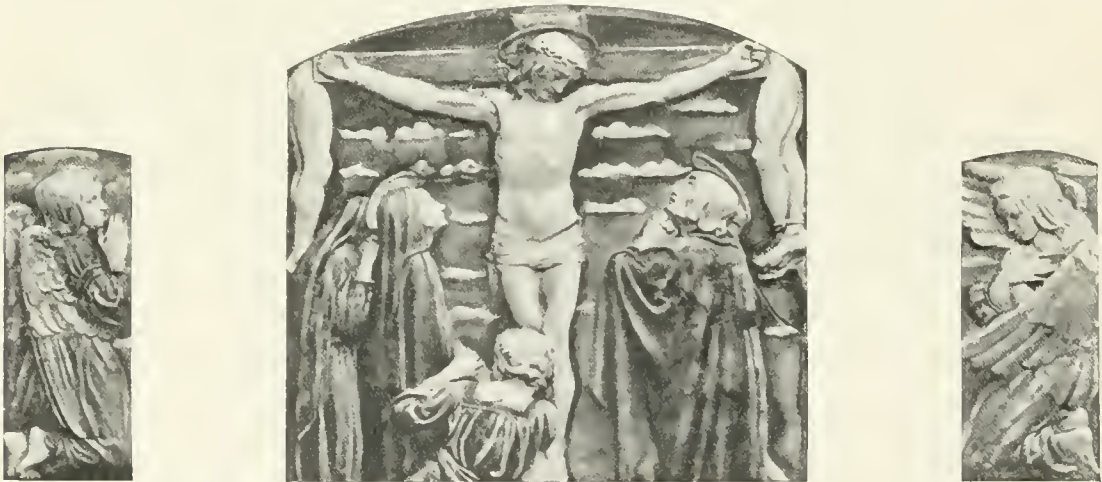


MODEL FOR A MARBLE REREDOS

BY EDITH DOWNING

a crimson robe, and the face is delicately tinted with wash. The head wears a nimbus in gold relief. It is drawn with remarkable strength, and it forms one of the most distinguished things in an exhibition in which much of the work is not lacking in some essential to distinctive work. A design close by for a standing mirror, by the brilliant young sculptor,

wrought silver cross by Mr. and Mrs. A. J. Gaskin : a set of four enamels illustrating the sacrifice of Isaac, also made by them, and possessing the highest qualities of design and of colour. Their designs in jewellery are amongst the most valuable contributions to the richness in results which characterises the jewellery this year, and to which



ENAMELLED EARTHENWARE : "THE CRUCIFIXION"

BY CONRAD DRESSLER

Mr. Gilbert Bayes, certainly is possessed of qualities of the highest distinction in many ways. In entering the third room of the Galleries, one receives an impression of a wealth of beauty in the silver work and jewellery. The first case contains a splendid specimen of the exquisite and recondite work of Mr. Alexander Fisher in the shape of an ivory, silver and jewelled cup. In the same case there is a truly beautiful cushion by Miss May Morris; an enamel triptych, *The Red Cross Knight*, excellent in colour, quality and execution, by Mrs. Phoebe Traquair; and some smaller enamels from the same hand. The room contains a delicately

we hope to be able to devote ourselves in a following article. The enamels of Sidney Meteyard; the needlework design executed by Miss Una Taylor from a design by Mr. W. Graham Robertson; a beautifully made small bronze gong, designed by Mr. R. S. Emerson and executed by Mr. A. Jephcott; a screen design in cut linen by Mr. and Mrs. Robert Southall, are a few of the smaller things here which attracted our attention, but there are many other small designs to which we shall refer. The room contains some of the best designs in furniture, chief amongst them being the writing-cabinet by Mr. Ernest W. Gimson; a



## *Arts and Crafts Exhibition. First Notice*

china-cupboard of unusual excellence in design and in execution, by Mr. A. Romney Green. There are pieces of "Ruskin" ware in different rooms, which in themselves have added not a little to the strength of the exhibition. Pottery has never been so well represented in the Society of Arts and Crafts before, and it is respectively to Mr. Howson Taylor and the Pilkington Tile Company that the credit is chiefly due, for productions that most successfully reflect the aim towards beauty, which is the reason of the Society's existence. The end room of the Grafton Galleries is almost exclusively devoted to the work



LIMOGES ENAMEL PANEL: DESIGNED & EXECUTED  
"ADORATION OF THE MAGI" BY S. H. METEVARD



HOLY WATER STOUP: DESIGNED AND EXECUTED  
COPPER BRONZED, WITH BY S. H. METEVARD  
PANELS OF LIMOGES ENAMEL

of the prominent Schools of Arts and Crafts, with the notable exception of Mr. Bertram Pegram's fine design in plaster which occupies the extreme end wall of the galleries, and the exception also of a wall on which are hung photographs of work, lately carried out by different designers in various places, and which offer material for close study in themselves, representing as they do some of the most interesting recent work of our chief architects and designers. With these exceptions the room is, as we have said, devoted to the Schools, and the work shown here must certainly have justified all



## Arts and Crafts Exhibition. First Notice



GLASS DOOR PANELS

BY SYLVESTER SPARROW

expectations of the Society in making this departure. It shows in a truly promising way the success which has followed everywhere in the wake of the Arts and Crafts movement, and the very remarkable influence which has been exerted over a number of students by the various craft teachers into whose hands the work of producing these young craftsmen has been given. The success of their teaching has had a marked effect upon the various trades which are affected by individual craft, and this has been wholly to the benefit of those trades at large and to the general public, in fostering better taste where the vulgarest forms of commercial ugliness have for long held the field. Under these circumstances we find it impossible to regard these student exhibits without gaining a distinct sense of gratification that the educational influence which the Society exercises has become widespread in a way which has fulfilled all anticipation.

Returning to the subject of the Society's own exhibition, on the whole the energy of designers and craftsmen this year seems to have run into *dilettante* channels; the smaller work, such as the ornamentation of books and the making of jewellery,

seems to absorb their attention to the exclusion of consideration of those things which form the essentials of domestic comfort. In many ways the Society, which was at first essentially a body of pioneers, have improved taste, corrected false tendencies, and stimulated the trade, and fulfilled to some extent its mission; its progress accordingly in the future must be made along those paths where still deplorable trade productions challenge the active antagonism of every person of taste.

Having noted these points, we may pass to the promised more detailed description of some things which we have previously mentioned as forming the more noteworthy exhibits in the galleries.

No one designs for stained glass with a more delicate sense of beauty than Mr.



BOWL AND STAND IN SILVER,  
ENAMEL AND TURQUOISE

DESIGNED AND WORKED BY  
W. S. HADAWAY AND C. HUGHES

## *Arts and Crafts Exhibition. First Notice*

Heywood Sumner ; to have seen his coloured cartoons is to carry away with oneself a pleasant recollection of gentle colour. He has the ability to colour them with something of the promised effect of glass. Ordinarily beyond the design, a coloured cartoon for glass affects one with a sense of dissatisfaction, so far is it from sharing with us any of the secrets which, present in the designer's mind, await their fulfilment for us in the lighted glass. Close to Mr. Sumner's larger drawings are some sketches on a small scale representing the colour scheme of his window designs, and these are touched in with a charming daintiness and precision. He exhibits designs for windows in Great Warley Church. The central figures repre-



CARTOON FOR FRESCO AT OAKHAM SCHOOL : "GARATH BEFORE KING ARTHUR"

BY MARY SARGANT FLORENCE



COLOUR SKETCH OF CARTOON FOR FRESCO AT OAKHAM SCHOOL : "ENTRY OF GARATH INTO CAERLEON"

BY MARY SARGANT FLORENCE

sented in the lights of one are from the Old Testament, and those in the other from the New Testament. In the latter the varying blues in the drawing of the figure and in the background of the central panel of the Virgin are an example of the delicate colour suggestion to which we have referred. Mr. Heywood Sumner is also represented by a cartoon for sgraffito, *The Good Samaritan*.

There are some quaintly conceived designs for windows in a billiard-room by Mr. C. W. Whall ; a large and strongly-drawn glass cartoon for Brandon Church accompanied by a coloured sketch by Mr. Leonard Walker ; a cartoon for a



# Arts and Crafts Exhibition. First Notice



DECORATIVE LANDSCAPE PANEL: "NEW FOREST"

BY HEYWOOD SUMNER

window full of invention, by Miss Mary J. Newill. A sympathetic drawing of a single figure for a window is shown by Mr. Alexander Gascoyne. The

study for stained glass, *St. John the Evangelist*, by Mr. Paul Woodroffe, and the cartoons by Mr. Archibald J. Davies, are all interesting. The cartoons



SIDEBOARD IN ELM

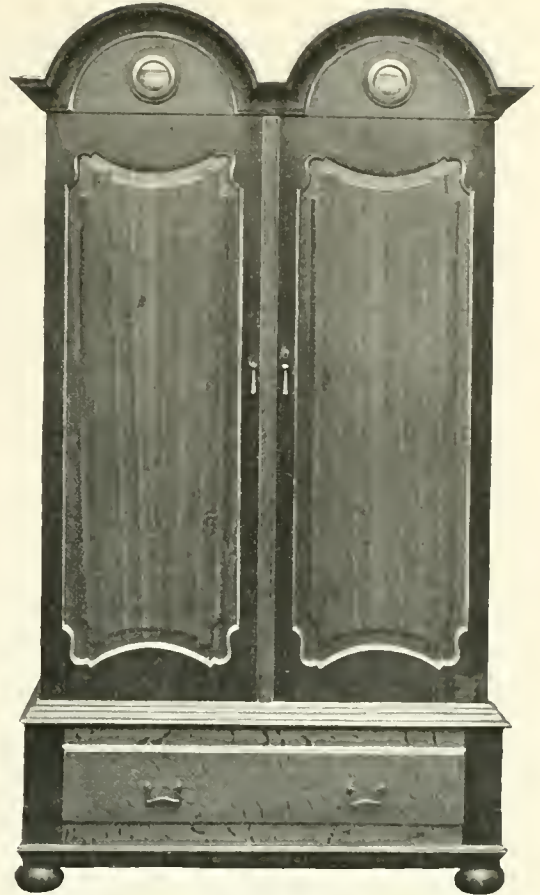
BY ERNEST W. GIMSON



## *Arts and Crafts Exhibition. First Notice*

exhibited by Mr. R. Anning Bell are remarkable for their scholarly drawing and understanding of the high claims of stained glass designing. Mr. Bell's instinct for noble decoration never fails him. The excellent designs of Mr. J. W. Brown for Belfast Cathedral are exhibited by Messrs. Powell & Co.

Arching the alcove, where the last-mentioned design is exhibited, are two sets of spandril by Mr. Conrad Dressler, which are the models for the work carried out by the sculptor for the porch of the Royal Victoria Infirmary, Newcastle-on-Tyne. They are very dignified in design, and the care of the modelling carries it to a high point of perfection. The designer has taken its symbolism from Ruskin's "Crown of Wild Olives," in which the author shows that certain deeds of nobility can gain only an immaterial reward. This design of Mr. Dressler's is singularly appropriate, in spirit, for the free service which is so nobly given by the medical



OAK WARDROBE      DESIGNED BY GILBERT OGILVIE  
EXECUTED BY F. MARSHALL  
FOR THE GUILD OF HANDICRAFT



CHINA CUPBOARD      DESIGNED BY W. CURTIS GREEN  
INLAID ENGLISH OAK      EXECUTED BY D. D. DILLIWAY

profession to the hospitals in this country. In the other spandril *Hygiene* is represented by water flowing from a shell and a gourd. Mr. Dressler also exhibits an enamelled figure of *Prudence*, which is a replica from his decorations in the Law Society's New Hall.

In returning to the furniture, some of the best work that has been contributed is respectively that designed by Mr. Ernest W. Gimson and Mr. W. Curtis Green. The latter shows a china cupboard, inlaid English oak, which in workmanship, usefulness, and logical sense of design, is an extremely fine piece of work. Mr. Gimson has a writing-table in the exhibition, in which, by making use of the grain of the pollard wood, he has obtained a highly decorative and interesting effect. This is especially noticeable in the lower panels, as can be seen in our illustration, where, by a cunning acceptance of the grain pattern and its placement, a symmetry of unusual character has been obtained. This piece of furniture is an

## Arts and Crafts Exhibition. First Notice

excellent example of the application of natural effects to decoration ; it supplies a high conception of the laws upon which a legitimate and beautiful decorative value may be obtained, and which frees the designer from any obligation to attempt more artificial methods of ornamentation. We think that much more work of this kind might be done than hitherto ; there must be an interesting field of progress still unexploited along these lines if only more attention were given to the subject. Mr. Gimson also exhibits a sideboard in elm, fully as interesting as the piece we have described, and a writing-cabinet with raised panels in English walnut. Mr. W. R. Lethaby this year is represented by a neatly designed writing-table, and among other noticeable designs are a painted dresser executed by Malcolm C. Powell, painted by Mr. A. H. Powell ; a mahogany cupboard, by Mr. E. J. Minihane ; and a mahogany armchair by Mr. Charles Spooner. A gate-legged dining-table in oak, by Messrs. Spooner and A. J. Penty, also calls for attention. A writing-cabinet with tooled leather, by Mr. C. R. Ashbee, is reminiscent of an old Spanish cabinet. The interior leather design is not the least attractive part of this piece of furniture ; upon the doors the leather is bound with steel, presenting a novel effect. We notice among the furniture a fire-screen by Mr. Joseph S. Southall, with a Langdale



WRITING CABINET    DESIGNED BY ERNEST W. GIMSON  
EXECUTED BY H. DAVOLL



CARVED PANEL    DESIGNED AND EXECUTED BY W. HART  
FOR THE GUILD OF HANDICRAFT

hand-made linen panel, executed by Mrs. E. Southall. The linen panel has been designed and cut with a true sense of decoration and with great skill. The large sideboard by Mr. W. R. Lethaby, whilst showing some remarkable inlaid work, does not commend itself to us in shape. A clothes-press in mahogany, designed by Mr. G. L. Morris, otherwise a distinguished piece of work, seems spoilt by the two large circular panels of pewter and enamel let into the front. An oak chair designed by Mr. W. B. Dalton and a cabinet of drawers on stand by Mr. A. J. Penty, are commendable designs. Messrs. Morris have exhibited in a previous Arts and Crafts Exhibition a somewhat similar inlaid mahogany sideboard to that shown this year, and designed by Mr. George Jack. The inlay work in it is of remarkable excellence, but in our opinion carried a little too far, overstepping the boundary which defines repose. A mahogany cupboard



## *Arts and Crafts Exhibition. First Notice*



SKETCH MODEL: "VIRTUES"

DESIGNED AND EXECUTED BY E. E. SCHENCK

on stand by Ambrose Heal—the wood is chosen with a pleasant regard to its colour, the brasses are effective in shape, and the design ranks as characteristic of Mr. Heal's achievements. Of good restrained design is a sideboard in walnut by Miss Julia Hilliam.

There is a model by Mr. C. R. Ashbee of some wood figures coloured and gessoed in the manner of the 15th-century reredos and other carving. It is designed to stand on a large white wall surface in some work which Mr. Ashbee is carrying out in Hungary. It represents the Spirit of Modern Hungary. In the Grafton central gallery hangs the frieze designed for the St. Louis Exhibition by Mr. Walter Crane. Such dignified design as is suitable for the purpose has been instinctively arrived at by the artist. Some of Mr. Morton Nance's romantic decorations are exhibited; this year again he successfully takes the subject of the sea and the old three-decked ships as his motive. Mr. W. J. Neatby exhibits a gesso panel with a frame of novel and useful design; he has also a smaller painting on vellum, painted with

regard to decorative beauty of colour and a decorative landscape for an overmantel. There is a



WRITING CABINET IN  
ENGLISH WALNUT

DESIGNED BY ERNEST W. GIMSON  
EXECUTED BY H. LUPTON  
HANDLES MADE BY H. GARDINER



## *Arts and Crafts Exhibition. First Notice*

screen by Miss Amy Sawyer, which, though clever, does not observe the restraints of true decoration. A tempera panel for a white room by Mr. Harold Speed is lightly handled and full of spirit. One of the features of the large gallery is a series of original coloured drawings by Mr. Walter Crane for his recently published book for children, "The Flower Wedding." In these he returns to the convention which he created many years since, and which has not been supplanted as a manner of illustrating for children calculated to enlist their sympathy, and at the same time remain valuable from the standpoint of illustrative design. The model set by Mr. Crane in this manner is pleasant to regard, bearing in mind the absence of even an attempt to reconcile fancy with beauty, which is apparent in so many books nowadays pressed upon children. The tapestry from St. Peter's Convent, Kilburn, is frankly imitative, but worked with care. We must not pass over the designs for library windows which so well represent Mr. Benjamin Nelson. A curtain by Mrs. Reynolds-Stephens, in dark green with lighter green leaves and red flowers, has in the choice of greens and in the red notes a charming colour value which supplements a pleasant design. An architectural sketch model by Mr. Schenck is an interesting contribution. A model of part of the altar rail which Mr. Reynolds-Stephens designed for Great Warley church is exhibited, and a small model of the chancel and photographs of the church are shown. No modern work in a church has been more beautifully done. An article in *THE STUDIO* was devoted recently to Mr. Reynolds-Stephens' work in this church. It stands amongst some of the most significant decorative art of to-day. Sir E. H. Elton exhibits some of his novel designs in pottery which are always in a true sense artistic. A few particularly interesting experiments in

glassware by Mr. George Walton, display the inventive skill of the well-known designer, in a new sphere. Of the two or three panels of printed fabrics on the walls by Mr. J. M. Doran, our illustration gives one delightful example.

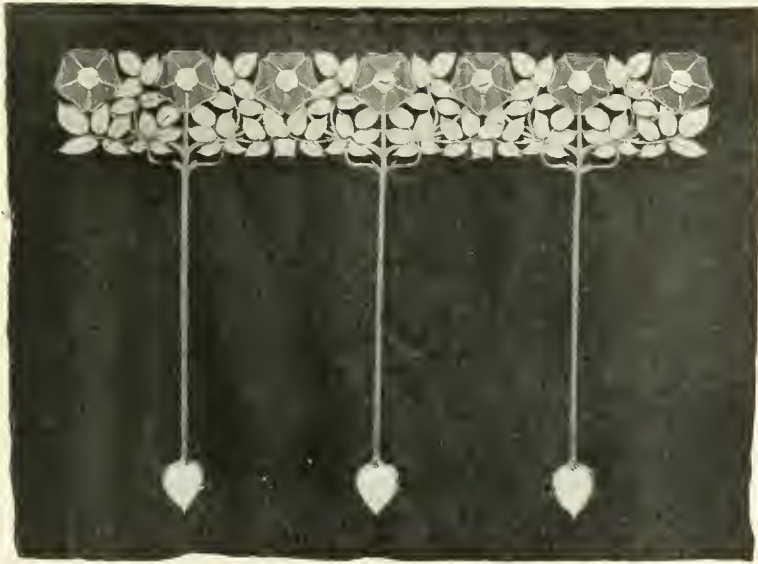
A clock in repoussé brass, exhibited by Messrs. Waltham & Co., in its shape, in the design, in the unaffected dial, reflects the greatest credit upon its designer, Mr. Robert Evans. We wish for more such designs. A brass altar cross, exhibited by the Artificers' Guild and designed by Mr. Edward Spencer, seems too heavy at the base, and this without being a foil to the refined craftsmanship which is expressed in the cross itself. An altar cross in forged iron, designed by Mr. R. Evans for Messrs. W. B. Reynolds, Ltd., has much beauty of design, but it seems questionable to us, despite all views on economy, whether the chancel of a church does not call for a form of symbolism in the actual metals, and whether forged iron, associated in our minds with hard use and having qualities appropriate



LIBRARY CABINET, ENGLISH  
WALNUT AND CEDAR

DESIGNED AND EXECUTED  
BY S. A. BARNLEY

## Arts and Crafts Exhibition. First Notice



FIREPLACE CURTAIN

DESIGNED AND EXECUTED BY  
MRS. REYNOLDS-STEPHENS

Hornby exhibits some illustrations from the Old Testament. In these he affects the once beautiful convention which was forced upon the earliest wood-engravers through their incomplete acceptance of anatomical form. Mr. J. Foord has four book illustrations, *Sweet Sultan*, *Salsify*, *Narcissus*, and *Marrow*; they are charming renderings of plant forms. A wall paper, *Alpine Flowers*, by Mr. Horace Warner, exhibited by Messrs. Jeffrey & Co., is in the old form of decoration, spotted in natural flowers. The drawings for wall papers by Mr. Allan

to such use, fills the place of metals which tradition has accustomed us to associate with the beauty of ceremonial and religious ornamentation. But we do not press this point. It does not apply to the admirable design for a lectern by Mr. Edward Spencer, in wrought iron, the requirements and position of which admit of more obvious usefulness in the design. A fire-screen in wrought iron, also by Mr. Edward Spencer, is not to be overlooked in a mention of the various things in metal which we meet with in the Exhibition, and his panel for an altar rail, executed by Messrs. Walter Spencer and Fred Job, is a design of unusual interest and distinction. There are some experiments in inlaid metal by the Metallic Ornamentation Co. not altogether valuable in design, but it is an interesting question whether there is a future for what we believe is a process of new invention. Sent by Miss Edith Downing is a marble panel carved with considerable skill. Mention should be made of a remarkable wood engraving, *The Limestone Rock*, by Mr. Sydney Lee, amongst the exhibits which cannot easily be classed in a department; it is a very fascinating example of the art, as it expresses itself in quite modern hands. Some dainty drawings for title-pages, frontispieces, and their reproductions are exhibited by Mr. Francis D. Bedford. Mr. C. H. St. John

F. Vigers are full of a knowledge of flower-form though carried into absolute convention of much beauty. Two needlework panels exhibited by



NEEDLEWORK PANEL

DESIGNED AND EXECUTED  
BY DOROTHY MORRIS



## Technical Hints

Miss Dorothy Morris are of real decorative value and pleasant in colour ; we reproduce one, with a well-designed metal frame.

(To be continued.)

### TECHNICAL HINTS FROM THE DRAWINGS OF PAST MASTERS OF PAINTING. IV. REM- BRANDT.

THE supreme mastery of Rembrandt's power is nowhere more manifest than in the countless studies in sepia with the pen or brush which it seems to have been his delight to do, working out the compositions of the subjects which he intended painting or etching, first in line and then with bold



INKSTAND

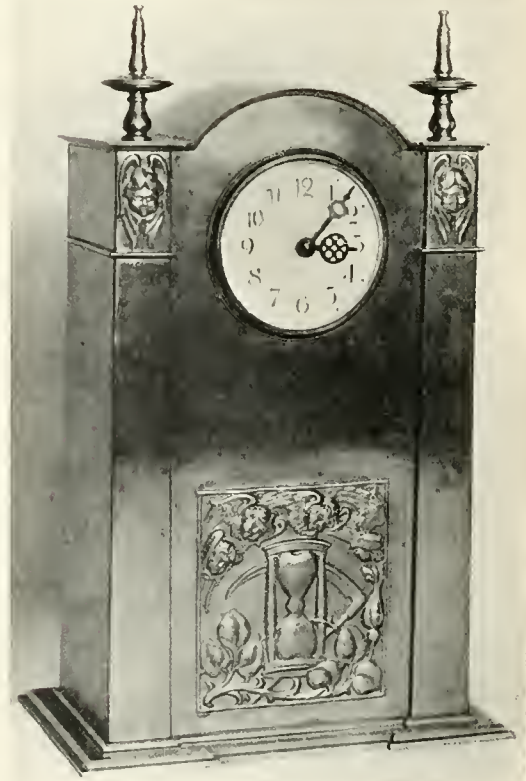
EXHIBITED BY THE  
GUILD OF HANDICRAFT



PRINTED COTTON

DESIGNED BY JOSEPH M. DORAN  
EXECUTED BY GEO. P. AND T. BAKER

is a typical example of the large collection of Rembrandt drawings preserved in the Print Room of the British Museum. A study of these drawings fills one with admiration at the sureness and economy of line with which he was able to express his ideas.



CLOCK IN  
REPOUSSÉ BRASS

DESIGNED BY R. EVANS  
EXECUTED BY J. E. WALTHAM  
AND R. HOLLOWAY

sweeps of diluted sepia developing their light and shade. It is difficult to determine what tool he used for the line-work : probably either a quill or reed pen ; whichever it was, in his hand it was extraordinarily elastic. The suggestion has been made that he used a quill pen for the drawing and the feather end dipped in the diluted ink for the broad washes ; such might almost have been the method used in making the beautiful study of an old Rabbi here reproduced. It





(BRITISH MUSEUM)



STUDY IN SEPIA BY REMBRANDT.



STUDIO-TALK

(From our own Correspondents)

LONDON.—At a meeting of the Royal Academy, held in the second week of the new year, Mr. Solomon J. Solomon was promoted to full membership: and Mr. Joseph Israëls and Mr. A. St. Gaudens were made Honorary Foreign Academicians. At another meeting held just before, Mr. Edward Stott, painter, and Mr. F. W. Pomeroy, sculptor, were elected Associates, and Mr. Frank Short and Mr. William Strang Associate-Engravers, a class to which no appointments had been made for many years. We are officially informed that these new Associate-Engravers will hold the same rights and privileges as other Associates and take the letters A.R.A. after their names.

We reproduce here two oil sketches by Mr. Alexander Jamieson, one of the younger Scottish painters resident in London. Mr. Jamieson is an impressionist, painting with great vitality in his brushwork, aiming at movement, light, and colour. Constantly sketching from life as it goes on around him, he has, in the course of time, accumulated a quantity of panels painted each at one sitting, and they all have that freshness of first impressions which is so pleasant. Out of the material thus accumulated have grown his better known exhibition pictures, but these panels are most interesting as showing the unusual degree of skill he has attained as an oil sketcher. They evince much of that highly trained power of selection and cultivated habit of vision that is characteristic of the best impressionist work.

With his entrance into new galleries at 54, Baker Street, Mr. John Baillie opened in December a characteristically interesting exhibition, that of the works of the late Simeon Solomon, to whose name, when every now and then it has appeared in recent years, considerable curiosity has

always been attached. Closely connected with the Pre-Raphaelite group, though dying so late as last year, Solomon's work has remained, so far at least as the general public are concerned, comparatively unknown. In places nothing more than languidly sentimental, his art at other times rises to heights of a proud and remote mysticism which only meets its equal in Blake. The artist's ideal is one of Hellenic beauty always, and though comparison has been made between his early work and the drawings of Rossetti, his adherence to this ideal and his love of the abstract is in antagonism to the spirit of Rossetti's art. Rapid transitions from weakness to greatness and then again to weakness gave an extraordinary character to the artist's work as a whole, as it was to be seen in this exhibition. It is an inequality to some extent explained by the unhappiness for which the artist's temperament seemed fated in its curious incompatibility with life's daily traffic. Mr. Baillie is entitled to congratulation for his energy in getting together this memorial exhibition, and thus bringing the late artist's memory into its own in the matter of long-delayed public recognition. Following



OIL SKETCH

BY ALEXANDER JAMIESON



## Studio-Talk

this example we are glad to see that many examples of Solomon's work have been secured for the Old Masters' exhibition at the Royal Academy. Besides the above works, there were to be seen at the Baillie galleries some well-painted manuscripts on vellum by Miss Jessie Bayes and enamels by Miss May Hart; the remarkable picture, *The Body of Harold brought before William the Conqueror*, by Ford Madox Brown, *The Uninterrupted Dream* by Burne Jones, an early painting by Sir E. J. Poynter, and two drawings by Rossetti of rare imagination and beauty.

At Leighton House Mr. Henry Holiday exhibited before Christmas works by himself, including paintings, sculpture, stained glass, enamels, opus-sectile mosaics, with cartoons, designs, and studies. These were on view prior to their despatch to Germany, in response to an invitation to the artist to exhibit in that country.

The Landscape Exhibition of Messrs. R. W. Allen, R.W.S., J. Aumonier, R.I., T. Austen Brown, A.R.S.A., James S. Hill, R.I., A. D. Peppercorn, Leslie Thomson, R.I., held in January at the Gallery of the Royal Society of Painters in

Water Colours, made the eleventh year in which the group of six painters, with hardly a change in membership, have exhibited. The pictures of the newest member of the group, Mr. Austen Brown, were a valuable contribution. The work shown made this as interesting as any preceding exhibition.

Mr. Alvin Langdon Coburn's photograph (here reproduced) of *The Cowgate, Edinburgh*, is one of a particularly interesting collection of views and portraits which that well-known exponent of pictorial photography in America has got together for exhibition this month at the Royal Photographic Society's quarters in Russell Square. The collection comprises a number of pictures taken in London, Scotland, and Italy, as well as some taken in America, and a series of portraits of American and English notabilities. We hope shortly to have an opportunity of saying more about his work.

NEW YORK. So-called "popular art" seems somehow to have its own secret, undiscoverable by hundreds of talent in spite of every effort to attain it. Among our landscape painters, H. W. Ranger has gained this popular appreciation. His pictures,



"TREPORT"

FROM THE OIL SKETCH BY ALEXANDER JAMIESON



"THE COWGATE, EDINBURGH." FROM A  
PHOTOGRAPH BY ALVIN L. COBURN

## Studio-Talk

peculiarly mellow in tone, lack that natural sincerity which is said to be the most important condition in all art, but this in no way implies that they are hastily or carelessly made. Ranger is a very able technician, and, perfectly serious, he goes as far as he can. He is alive to impressions of a vivid and vigorous kind, and his reflective and imaginative qualities are of no mean order. His shortcoming seems to consist largely of a certain inability to free his mind from traditionary commonplaces. His art impulse is of the conventional order. He works in reminiscences. Claude Lorraine trees and light effects, and bits of Gainsborough or Constable appear and reappear on his canvas with alarming frequency.

Apart from this lack of originality, there is much to admire in Ranger's work. He is an acute observer, a careful student of composition, and a powerful painter, who has all the accomplishments of technique, the tricks of *facture* and *patina* at his fingers' ends. Altogether it is probable that Ranger's more serious work is yet to come—after he has become more singly

devoted to some ideal more worthy of his really uncommon powers.

Among our animal painters Horatio Walker is rapidly coming to the front. He also is strongly under the influence of precedent masters—but not to his undoing. He may be deficient in his technical expression, but what he has to express is strongly felt. He is the painter of Canadian back-wood life, and deeply imbued with his subject. His love of animals is strongly marked; but he does not look at them with the eyes of a fancy stock breeder; it is always their intelligence or human resemblances, their peculiar characteristics or sufferings that attract him. And he tries to translate these observations to us, by accentuating their picturesque qualities, without obliterating the sentiments which produced and accompanied them.

PHILADELPHIA.—Miss Marianna Sloan, a young American artist, whose picture, *A Water Willow*, we here reproduce in colour, was born in Philadelphia, and studied at the School of Design in that city under



"THE BOAT LANDING"

BY H. W. RANGER





"WATER WILLOW." FROM THE WATER-COLOUR BY MARIANNA SLOAN.





"TREE FELLERS AT WORK"

BY HORATIO WALKER

(By permission of Mr. N. E. Montrose)

Robert Henri and Elliot Daingerfield. Miss Sloan handles her water-colours after the manner of oils, using hoghair brushes, and has acquired an original and forceful style of technique. She is a member of the Philadelphia Water-colour Club and is a constant exhibitor in her own country. She was awarded a bronze medal at the recent St. Louis Exhibition

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Last year she went farther a-field, sending a number of her pictures to England, and having one hung at the Royal Academy and two at Birmingham. The picture reproduced has been accepted by the International Society for their water-colour exhibition, which succeeds that devoted to oils and sculpture at the New Gallery last month. Miss Sloan is a vigorous landscape painter, going to nature direct for her inspiration, and finishing her work almost entirely out of doors. She has a subtle

appreciation of the relations of light and shade. There is considerable variety in her work, which, so far, has been almost entirely confined to her native Pennsylvania, as she has not yet been "abroad."

W. M. W.

Charles Grafty, the winner of the National Sculpture Society's special competition for portrait busts, is our poet among sculptors. I believe he has never made an equestrian nor a portrait statue. To him form is, more than to most of his fellow-artists, a mirror of external life; but he shuns reality in the choice of his subjects. His *tourneur d'esprit* is that of a sym-

bolist; he is an adventurer in time and space, and merely returns to this prosaic earth to shape his mystic dreams into some tangible form. He is modern to his finger tips; he believes in the suggestion of colour by chiaroscuro contrast; he tries to convey philosophy by vague symbols, and



"THE QUEEN OF THE BALLET" (See Boston Studio-Talk)

BY L. KRONBERG



## Studio-Talk

deems it possible to suggest music by precise and frequently awkward forms. His fountain for the Buffalo Exposition—a most elaborate piece of sculpture—was in need of a commentary; the pleasure-seeking public passed it by without comprehending its symbolical lesson. While we doubt if this kind of symbolism is the true vocation of sculpture, we cannot help admiring the sculptor's abundant and multiform talent. It has many modes and moods: it is idyllic, lyric, and melodramatic in turn. The artist has explored every line of glyptic expression. Grafty knows that he has something special to say, and that he must find for himself a special and unique form of utterance. He is decidedly a man of his generation, an intimate part of the intellectual life of to-day. S. H.

**B**OSTON.—In a recent exhibition of the "Odd Brushes" (a temporary partnership of five young artists with all sorts of ambitious schemes for the future) Louis Kronberg showed not less than some fifty canvases, sketches and pastels. They attracted

considerable attention by the painter's peculiar choice of subjects. Kronberg is an ardent admirer of the ballet and the stage, and there is a flavour of the footlights about all his work, even about his portraits, as they invariably represent actors like Richard Mansfield in various make-ups.

Some critics have called him the American Degas. But there is only the similarity of subject, the treatment is quite a different one. The Boston painter has neither the dash nor the looseness of Degas' method: he does not *suggest*, but actually represents a scene.

Kronberg is attracted by the riotous colour effects which the stage affords, and he reproduces their manifold shades and distinctions of hue with consummate skill. Owing to his use of colour as material instead of as an end, and to the directness with which he paints what there is visible to his eye and suggested to his mind, his ballet scenes, however, depend for their interest not on the stage and its hackneyed romantic attractiveness, but on



INTERIOR, HAGENBUND EXHIBITION, VIENNA

DESIGNED BY JOSEPH URBAN  
EXECUTED BY SANDOR JARAY



INTERIOR, JUNGBUND EXHIBITION, VIENNA

ARRANGED BY OSKAR LASKE  
WICKER FURNITURE BY PRAG RUDNICKER

qualities of their own. He is truly enamoured with the art of dancing—even as Mallarmé, the poet, was—and catches a good deal of the buoyant spirit and air of vivacity which form the principal charm of such performances. If he should do more of such work as *The Queen of the Ballet*, *Behind the Footlights* (owned by the Pennsylvania Academy of Fine Arts), and his Salon picture *Loie Fuller*, there would be no doubt of his being a born decorative painter. In these three canvases of large dimensions the artist is at his best; they are not only rich pieces of colour, but beautifully painted in respect of quality and serious, contained expression in general.

Louis Kronberg is still a young man, considering the length of time needed to perfect oneself in art, particularly in this country. Boston is a poor place to make one's work in, and a poor place in which to sell it. In spite of the vigorous and prolific genius of the artist and the admirable work he has already produced, his future is the most valuable thing he has to show. We may still ask ourselves what he will do with it, while we hope that he will

see fit to give successors to the three pictures which I have spoken of emphatically as his best.

S. H.

VIENNA.—At the recent Hagenbund Exhibition a new-comer, in the person of Kasimir Sichulski of Cracow, came in for a warm welcome and was gratified by seeing his pictures eagerly bought up. He is quite a youth, being only twenty-one, and is entirely self-taught. He is a peasant, and in his types of Polish and Ruthenian peasantry shows how great is his sympathy with them, and how well he understands them and their ways. There is something about these peasants, in spite of the misery and squalor in which their lives are passed, that excites the sympathy of the stranger with them and their land. In his *Little Gazda* he gives us a little Ruthenian, in sheepskins and snow-shoes, toiling over vast masses of snow, against which his figure stands out like a silhouette. It is not the *Gazda* we are familiar with in Holland, skating his way to school; the features of the Slav boy are finer, and there is more earnestness in his face. In



## Studio-Talk

another picture, *Spring*, we see the same earnestness in the face of a girl nursing a baby goat; but there is a background of joyousness here, for winter is coming to an end. Sichulski's work is characterised by freshness and charm, and he is very successful in his colour harmonies and treatment of atmosphere

Another painter of peasant types is Josa Uprka, a Moravian. If Sichulski's types are sombre, those of Uprka are gay, alike in colour and in movement, for gaiety is



"FATHER AND SON"

BY E. K. SIMAY



INTERIOR, HAGENBUND  
EXHIBITION, VIENNA

DESIGNED BY JOSEPH URBAN  
EXECUTED BY SANDOR JARAY

a characteristic of the race to which he belongs. Like Sichulski, he is himself one of the people, who furnish him with his themes: whether it be in their joys or sorrows, in their homes or while labouring in the fields, and whether old or young, his pictures reveal that sympathy for them which is part and parcel of his nature.

Gustav Bamberger (Krems) exhibited some landscapes, showing true artistic feeling and delicate treatment, while those of Adolph Luntz (Karlsruhe) reveal that beauty of form and expression which one naturally looks for in his works. Hugo Baar's familiar landscapes were also in evidence with their richness of verdure besprinkled with gay flowers and fields dotted with bloom-laden trees.

An artist of quite another *genre* is Walter Hampel, whose *intimes* are so well known and appreciated. He goes to the old Biedermaier period with its simplicity and soberness for his inspirations. The *Jungfernstübchen* (girl's bed-room) fully represents this period, as does also *A Quiet Corner*. Walter Hampel paints with so much love for his subject, and with such exactitude, that one cannot help sharing that restfulness which his pictures seem to breathe. Karl Fahringer and Emerich Simay are two animal painters of merit,



## Studio-Talk

the latter with a special predilection for monkeys, of whose habits and development he has made a special study. Wilhelm Hedja exhibited several plastics in wax showing good taste in composition and surety of touch. In his plaquettes he is particularly happy. Josef Heu only sent one exhibit, a portrait-bust in bronze, and worthy the master. Franz Simon (Paris), in his coloured etchings, shows much originality and feeling. Particularly felicitous is his *Market in Cracow*, in which he has admirably rendered the varied and bright hues which enliven this city on a market morning. The exhibition was arranged by Josef Urban.

One large room of the Hagenbund was given over to the "Jungbund," a society of young artists who, till now, have had their home in the Künstlerhaus. The exhibition was arranged by architect Oskar Laske, and the whole was very pleasing. Oskar Laske exhibited sketches of scenes in the Bukowina, England and Scotland. His drawing is good and he has caught the local colour, particularly of



"SPRING"

BY KASIMIR SICHULSKI

Scotland. Alex Pock's pen-and-ink sketches bear evidence of considerable fertility of imagination; Karl Hollitzer, Otto Barth, and Adolf Gross showed meritorious work; Alexander Karl Wilke is making a name for himself as a depicter of Viennese types; Rudolf Kriser has a true sense of decorative worth; and Hans Böhler in his drawings shows a fine sense of colour. It will be interesting to watch the progress of this youthful society.

A. S. L.



"LITTLE GAZDA"

BY KASIMIR SICHULSKI

PARIS. — The twenty-third annual Exhibition of the "International Society" was held in December, at Georges Petit's. Nowadays, of course, we have no supreme displays by this group such as we had when Thaulow and Cottet contributed. Nevertheless the Society seems to be recovering, little by little, from the departure of its leaders. Gradually new personalities are coming to the front, and taking an important part in the present evolution. Such, for example, is M. Felix Borchardt, a very "personal" portraitist, who

## Studio-Talk

has really become the head of the German impressionist movement.

M. Borchardt indeed appears to have created a style of open-air portrait, boldly executed, in broad daylight, and finished in that same daylight, face to face with the sitter; not done in the studio, from notes and sketches, as is too often the case. Thus it was that Borchardt painted the portrait of the German Emperor which will be seen in the coming Salon. Meanwhile he is represented at the "Société Internationale" by a portrait of a lady in white standing strongly out from a background of green leaves, and by some excellent drawings which display the suppleness of his art.



"A QUIET CORNER"

(See Vienna Studio-Talk)

BY WALTER HAMPEL

Another painter, not "without honour in his own country," Sorolla y Bastida, exhibited two canvases

which cannot be regarded as representative of his great gifts. One prefers him in the vast decorative compositions in which he excels. Still, Sorolla is ever an interesting and original artist, and even when it happens that he goes astray he is always attractive by reason of his colour and his richness of observation.



"GIRL'S BEDROOM"

(See Vienna Studio-Talk)

BY WALTER HAMPEL

Having recorded the success of two artists who have "come into their own," let me now draw attention to the progress made by the younger painters. M. Frieske sent some portraits of ladies; these pictures are genuine "interiors," and have a very special charm. Hitherto M. Frieske had been somewhat Whistlerian in his choice of greyish tones, but each year he is displaying increased individuality.





"BLOSSOMING TIME" (See Vienna Studio-Talk) BY HUGO BAAR

M. Waidmann, too, in his landscapes, gives evidence of high and strong accomplishment. For a long time this artist was somewhat uncertain and had to feel his way. Now he ranks among the best of our landscape painters. His ancient houses by the water-side in the town of Luxembourg and his snowy landscape are good examples of sound sentiment and vision robustly expressed.

It is always good to see M. Chabanian's sea-pieces, the scenes of rustic life by M. Chialiva, the Venetian views of M. Bompard, the poetic night-pieces of M. Boucher, the wide-stretching sands of M. Harrison, and the northern landscapes of the Scandinavian artist, M. Grimelund. There may be nothing extraordinary in the way of revelation in these works, but they certainly should not be

harshly criticised. Here we have a number of conscientious artists, well equipped and sure of *technique*, yet seldom striking a new note from one year to another.

Among the other exhibitors must be mentioned M. Le Gout Gérard, M. Réalier-Dumas, M. Lynch, M. Brouillet, M. Calbet and M. Frédéric Lauth, whom one has often seen better represented.

In the sculpture section the only artist deserving of one's full attention is Théodore-Rivière. I shall take an early opportunity of dealing in detail with this remarkable sculptor, who displays so much strength, such absolute individuality in the restricted domain of the statuette.



"WOMAN IN WHITE"

BY FELIX BORCHARDT



## Studio-Talk



"A QUIET CHAT" (See Prague Studio-Talk) FROM AN ETCHING BY HELENÁ ERMINGEROVÁ

Each year the Société Internationale exhibits a work by one of its departed members. This year we saw a canvas by Paul Baudry, *L'Amour et Psyché*—an agreeable work, correct and nicely drawn, but somewhat cold in tone.

Bernard Hoetger and Camille Claudel are names too little known by the great public, which is matter for regret, seeing they—particularly the second—signify two sculptors of high talent. Praise is therefore due to M. Blot for having exhibited in his galleries a selection of their works in an exhibition arranged by M. Louis Vauxcelles. Camille Claudel is a great artist—the most individual, as the most brilliant, of Rodin's pupils—who, after a fierce struggle with "outrageous fortune," and all sorts of ill luck, has at last become one of the most remarkable personalities in the world of sculpture in France.

The force of his individuality is felt the very moment one enters the Blot Galleries. Claudel's *Imploration*, and his *Persée* are *morceaux* of infinite breadth of touch and impeccable modelling. In his minute works, such as the *Baigneuses*, in his busts, and in his beautiful group *La Valse*, Camille Claudel shows



"MOONLIGHT"

(See Stockholm Studio-Talk)

BY OTTO HESSELBOM



"SUNSET"

BY OTTO HESSELBOM

unmistakably the richness of his endowment, and it is sincerely to be hoped that success may come at length to crown the efforts of this splendid artist.

H. F.

**P**RAGUE. — Miss Helená Ermingerová, one of whose etchings we reproduce, is a native of Bohemia, but has worked both at Munich and Paris. Her talent is now largely devoted to the depicting of children, and in this direction she has executed portraits of the juvenile members of many of the aristocratic houses of her own country, and of Hungary and Germany.

She has also achieved a certain reputation as an illustrator of children's books.

**S**TOCKHOLM. — That "no one is a prophet in his own country" is an old saying that comes very near the truth in the instance of Otto Hesselbom, who is by this time well known and highly appreciated abroad as a landscape painter, while he is hardly recognised at home. This is very strange indeed, considering that Mr. Hesselbom has never been abroad at all. But his pictures have, and they have often been spoken of in the foreign press as the *clou* of many an exhibition. This painter is an ardent lover of extensive views, over forests, mountains and water. His colours are sombre and quiet, and his method simple. All he seems to care for is to get light and space in his pictures.

**C**OPENHAGEN. — The young Danish painter, Möhl Hansen, has of late years attracted considerable attention, both as a landscapist



DESIGN FOR CUSHION

BY MÖHL HANSEN



## Studio-Talk

and as a designer of lace, needlework and ceramic productions. Whatever the nature of his work, it is almost invariably distinguished by a marked personality, and there is over his designs a peculiar, individual style, which one seems to remember; true, they are not always free from old-time reminiscences, but these have in any case been turned to excellent account. There is a manly boldness over many of them, whilst in others one is impressed by the clever, yet spontaneous manner in which the ornamentation has been made to fully cover the ground. Möhl Hansen has a fine eye, not only for line but also for colours, which are invariably chosen so as to produce a singularly harmonious effect, brought about by a number of subdued and often very delicate hues.

THE STUDIO, on a previous occasion, has given a reproduction of E. Krause's singularly attractive etching, *The Six Sisters* (some old houses in Copenhagen, now demolished). In that, as well as in the one we reproduce as a special plate and in others, he shows a preference for old-time architectural motifs, which he, for choice, renders in the dim, picturesque light of a solitary lamp or of the setting sun. He uses the needle with much skill, and the accompanying example forms a worthy sequel to its predecessors.

His etching of *Fredriksberg Palace*, also reproduced, possesses many of the former virtues, but marks a new departure, inasmuch as it is in colours. Mr. Krause has invented a new method enabling him to print, at the same time, the various colours, whereby overlapping and other shortcomings often resulting from the usual manner of

printing coloured etchings, are avoided. Krause, in the present etching, happily renders the peculiar mood of the locality, the old walls of the palace and the architectural straightness of the leafless limes. The artist has of late also gone in for colour-lithography with encouraging results, and must be commended for the zeal he displays in trying to perfect his methods. G. B.

SYDNEY (NEW SOUTH WALES).—The twenty-sixth exhibition of the Royal Art Society was opened at the close of September, by Mr. W. Lister-Lister, the President, and comprised one hundred and eleven oil paintings, one hundred and sixty-four water-colours, fifty-one black-and-white drawings, a few miniatures, and five pieces of sculpture. Eight of the exhibited pictures have been purchased by the Trustees of the National Art Gallery for the Australian court. Though many prominent



DESIGN FOR LETTER HOLDER

BY MÖHL HANSEN





"AN OLD HOUSE, COPENHAGEN." FROM THE ETCHING BY E. KRAUSE.





"FREDERIKSBERG PALACE." FROM A  
COLOURED ETCHING BY E. KRAUSE



## Reviews

exhibitors at former shows were not represented in consequence of their migration to other parts, the show, taken as a whole, was an undoubted success.

A feature of the exhibition was the comparatively large number of portraits, which were much more numerous than in previous years. Mr. Percy Spence's portrait of the President was hailed as a marked success, as was also that of *Mr. Livingstone Hopkins* painted by him, while other meritorious achievements in portraiture stand to the credit of Messrs. J. S. Watkins, Henry J. Crisp, Dattilo-Rubbo, J. M. Auld, Miss Cusack, and others.

Of figure subjects other than portraits, a goodly selection were to be seen, including rather more studies of the nude than usual, though the quality of these was scarcely first-rate. Mention should be made of Mr. Norman Carter's canvas *The 'Cellist*, one of the strongest pictures in the collection, both in respect of composition and colouring, and Mr. Dattilo-Rubbo's picture *Poverty makes strange bedfellows*, a masterful delineation of human derelicts, crowded together on a park bench. In landscapes, perhaps the most notable things shown were Mr. Lister's *Hush of Day*, a distinctively Australian subject skilfully treated; Mr. Will Ashton's river scenes in winter, at Paris, and his *Winter on the Marazion Marshes*, some Australian scenes by Mr. Forsyth and Mr. Hans Heysen of Adelaide, and a striking picture by Mr. G. Fitzgerald. There were some admirable landscapes by Mr. Burgess, and other works by Messrs. Daplyn, Albert Hanson, H. G. Garlick came in for their share of appreciation.

In the water-colour section, the President, together with Messrs. J. W. Tristram, B. E. Minns, and Miss Helen Hambridge were the principal contributors. Although the sculpture exhibits were so few in number, they were fully up to the average in quality, if not better, Mr. Spence's tiny statuette *The Mer-Mother*, and Mr. Hadfield's *Esther*, being undoubted successes.

### REVIEWS AND NOTICES

*Social Caricature in the Eighteenth Century.* By GEORGE PASTON. (London: Methuen.) 52s. 6d. net.—In nothing is the contrast between the refinement of the nineteenth and the coarseness of the eighteenth century more strongly marked than in the caricatures of the two periods, as can be incontrovertibly proved by a comparison between the

carefully selected examples given by Miss Symonds in her deeply interesting volume and the work of such typical men as Charles Keene, Du Maurier, and Phil May. This is the more remarkable when it is remembered that the eighteenth century was a time of a true art revival in England, when Wilson, Constable, Reynolds, Gainsborough, Romney, Morland, and many other gifted masters, to whom vulgarity was impossible, were delighting the world with their poetic productions. That Gillray, Rowlandson, and their imitators should have won the success they did is of course a proof that their brutal directness did not offend the public taste, and that their satires had in them the saving element of mirth, though truth was often all but swamped in exaggeration. To them, and to some at least of their patrons, delicacy and reserve were alike unknown; whilst the effectiveness of suggestion never seems to have occurred to them. In her preface to what is really the first complete work on the subject of English eighteenth-century caricature that has yet appeared, George Paston claims to have given a kaleidoscopic view of the lighter side of social life; but this is really assuming too much, for in none of the drawings she gives is there any hint of the wit, the humour, and the tactful *savoir faire* that were quite as characteristic of the best members of the *beau monde*, as were the love of the pleasures of the table and delight in monstrosities of costume of their more degenerate contemporaries. Had she chosen the word "vulgar" instead of "lighter," her definition could have been accepted without demur: for it was, after all, only to that side that the caricaturist appealed. If this fact be borne in mind, much may be learnt by an examination of the numerous reproductions given of typical caricatures, the meaning of which is carefully explained in the text, which shows a most intimate acquaintance with the inner life of eighteenth-century society. The chapters on Music and the Drama, Sports and Pastimes, and Popular Delusions are especially illuminating, for it is in their amusements and superstitions that the idiosyncrasies of a people are most clearly revealed.

*Gothic Architecture in England.* By FRANCIS BOND, M.A., F.G.S., etc. (London: B. T. Batsford.) 31s. 6d. net.—This weighty and eminently trustworthy volume will do much to redress in favour of architecture the balance of literature dealing with art subjects, and many will eagerly endorse its author's plea for a more general and systematic study of great English buildings. Dictionary after dictionary of Gothic work has already been issued, but the present publication differs

## Reviews

essentially from any of its predecessors in the completeness of its analysis of the first inception of the Gothic principle and of the development of English church architecture, the peculiar characteristics of which are traced back to their true sources. Mr. Bond is a genuine enthusiast, and he writes with the tempered eloquence of one who possesses a large reserve fund of information; he ruthlessly sweeps away the old misleading classifications, avoiding the use of the repellent technical terms that have done so much to check the general study of architecture. His language is never obscure, and the veriest novice can follow with ease the arguments that are the result of many years' study and of the critical insight that is so rare a gift. Some twelve hundred illustrations admirably supplement the text, including a very large number of photographs, some of them true works of art; sketches, plans, sections, diagrams, and mouldings, all of which are alphabetically indexed to facilitate reference: whilst, at the end of the book, will be found chronological lists of the chief examples of Norman and Gothic architecture, the greater number of which have been critically examined by Mr. Bond himself. The one thing to be regretted is that his work, exhaustive as it certainly is, should touch but lightly on the interaction between English-Gothic architecture and the history of the land in which it was evolved, for there can be no doubt that it is alike the most significant and the highest expression of mediæval national life that has been preserved.

*Burma.* Painted and described by R. TALBOT KELLY. (London: A. & C. Black.) 20s. net.—An eloquent writer, as well as an accomplished artist, wielding the pen with even greater skill than the brush, and imbued, moreover, with the courage, perseverance, and enthusiasm of the true explorer, the author of this delightful volume has concentrated all his powers on his fascinating subject, producing what will certainly rank as a standard work on this great dependency of the British Empire. Dwelling but lightly on the many difficulties under which he worked, the many narrow escapes he had from serious injury to life and limb and from the results of ever recurrent fever, Mr. Kelly never wavered in the performance of his arduous task. He acknowledges with warm gratitude the eager hospitality he received wherever he went, and the readiness with which every possible facility of transport was provided for him; but he quite ignores his own share in his success, much of which was no doubt due to the winning personality which everywhere secured the faithful service of those who were with him.

He regrets not being able to do more than touch the fringe of the immensity of subjects contained in the 150,000 square miles of tropical beauty that make up Burma; but he really has achieved far more than that, for he has lifted the veil that hid the truth about its gentle, loving-hearted people, who almost alone amongst the living nations of the world are true humanitarians, giving picture after picture of them in their daily life, and noting especially their extraordinary tenderness for animals. Of the sketches that accompany the thrilling narrative perhaps the most beautiful are *The River at Prime, with the Morning Mists rising, Up Stream with the Wind, The Ananda Temple, and A Mountain Torrent.*

*Royal Academy Pictures, 1905.* With Introduction by M. H. SPIELMANN. (London: Cassell.) 7s. 6d. net.—That history repeats itself is nowhere more fully endorsed than in each fresh exhibition of the Royal Academy, where year by year the old traditions are steadily maintained, provoking the old criticisms from outsiders, the old defence from those within the pale. In his introduction Mr. Spielmann endeavours, with his usual discrimination, to hit the happy medium in his remarks; but many, no doubt, will be the dissentients from his concluding sentence: "The whole exhibition, then, is entirely worthy of the art of the country, and its highest average is faithfully and even flatteringly represented in 'Royal Academy Pictures,' which now, for the eighteenth consecutive time, sets on record the national achievement of the year."

*How to Identify Portrait Miniatures.* By Dr. G. C. WILLIAMSON. (London: George Bell & Sons.) 5s. net.—In this trustworthy little volume the author sums up clearly and succinctly all that it is essential for the amateur to know; so that, given the primary qualifications of the discerning eye and the æsthetic sense, the collector who has mastered the contents of the unpretending guide, may go on his way rejoicing without fear of falling into any of the many traps that beset the footsteps of the unwary. He may never win the rare distinction of making such a discovery as that of Dr. Williamson, who recently identified an hitherto unauthenticated miniature of Sir Thomas Moore by Holbein, of which a reproduction is given, but if he carefully studies with the text the many fine examples of typical masterpieces with which it is enriched, and takes every opportunity of seeing collections, he will quickly learn to note the subtle characteristics of each style that are there so graphically described in this ideal handbook.

## Reviews

*Sir Lawrence Alma Tadema, O.M., R.A.* By PERCY CROSS STANDING. (London: Cassell & Co.) 5s. net.—To write of the life and work of an artist who is still in full activity is always a task of exceptional difficulty, and it cannot be claimed that Mr. Standing has altogether succeeded in avoiding the many pitfalls in his path. He has not succeeded in conveying any real idea of the personality of Sir Lawrence, or of the characteristics of his style. On the other hand, the reproductions of pictures speak for themselves, and include many typical works.

*The Life and Letters of Sir John Everett Millais.* By JOHN GUILLE MILLAIS. Abridged Edition. (London: Methuen.) 7s. 6d. net.—In spite of the length of time which has elapsed since Millais passed away, the interest taken in everything concerning him is, if possible, keener than ever, whilst his reputation as an artist of true original power is fully confirmed. It is perhaps in the description of his father's early youth that Mr. Millais is most successful, for he has given a very vivid picture of the gifted boy, who from the first carried all before him, winning affection as well as admiration from all with whom he was brought in contact. The account of the Pre-Raphaelite Brotherhood is also marked by considerable tact and shows a very real appreciation of its true place in modern art; but the latter portion of the book is somewhat spoiled by a too great anxiety to leave nothing out, resulting in the inclusion of trivial details that might well have been omitted. Another drawback is that only one portrait of Sir John is given, that by himself in the Uffizzi Gallery, although there are in existence many others of great excellence, notably a photograph of Millais as a young man dressed as a monk, which might well have been reproduced here. It would also have added greatly to the value of the book had some of the many sketches and pictures referred to in the text but quite unknown to the public been included, even if it had involved leaving out some of the familiar subjects, such as *The Huguenot*, *Bubbles*, etc.

*Somerset House Past and Present.* By RAYMOND NEEDHAM and ALEXANDER WEBSTER. (London: Fisher Unwin.) 21s. net.—This exhaustive history of the Duke of Somerset's palace, the illustrations of which include many reproductions of interesting portraits and old prints, embodies the results of much arduous research, in the course of which many new facts have been discovered. It is indeed far more than a mere account of a famous

building, for its authors have made excursions into archaeological and topographical by-paths, so that it will appeal to the antiquarian as well as the student of history.

*Ideals in Art.* By WALTER CRANE. (London: George Bell & Sons.) 10s. 6d. net.—The various lectures of which this useful and copiously illustrated volume consists bear well the crucial test of republication in book form. They tell in a truly graphic manner the story of the modern reform in decorative art in which their author had so large a share, and define in a masterly way the ideals that should inspire the craftsman and the employer for whom he works.

*Handbook of English Antiquities.* By GEORGE CLINCH, F.G.S. (London: Upcott Gill; New York: Charles Scribner's Sons.) 6s. 6d. net.—Although the author of this brightly written and well illustrated volume—the title of which, by the way, should have been British antiquities—explains that it is primarily intended for collectors who have not time to consult more ambitious works, it is practically a complete history of the subject of which it treats. Mr. Clinch is a thorough expert, and has all the method characteristic of the true man of science. He deals with every variety of Roman, Anglo-Saxon and later archaeological relics in chronological order, and supplements his able descriptions with a most carefully compiled glossary which is really a catalogue raisonné.

*Up-along and Down-along.* By EDEN PHILLIPS. With Illustrations by CLAUDE A. SHEPPERSON, R.I. (London: Methuen.) 5s. net.—The author of these charming songs, that have one and all the true poetic ring and are full of genuine sentiment, is fortunate in having secured so sympathetic an illustrator as Mr. Shepperson, who has very happily caught the spirit of the text. The *Devon Courtship*, for instance, is a true idyll of rural courtship; the *A Li'l Suction, a Li'l Sleep*, a poem of maternal love.

*Hidden Treasures at the National Gallery.* Studies and Drawings by J. M. TURNER. With an Essay by E. T. COOK. (Pall Mall Press.) 5s.—It is indeed greatly to be hoped that all who are interested in the preservation of the treasures bequeathed to the nation by Turner, will read with attention the eloquent Preface to the interesting series of reproductions of some of the sketches and drawings that are generally hidden away in the basement of the National Gallery. Mr. Cook, who had every opportunity of examining these priceless heirlooms when he was engaged in his edition of Ruskin's works, draws up a very serious indictment



## *Awards in "The Studio" Prize Competitions*

not only against their actual custodians, but also against their true owners, the British public, whom he would fain move to a sense of their responsibility in the matter. The examples he gives, many of them of exquisite beauty, were, he explains, picked out at hap-hazard from a vast hoard buried in tin boxes, and characterised by the officials as "sketches of no educational value, the waste-paper basket of a great artist's studio." After dwelling on this reckless waste, he sums up all that might easily be done to remedy what is a truly disgraceful state of things, concluding by suggesting that if no more room is after all to be found by the nation that a Turner Museum should be founded by private zeal.

Those who remember Mr. Walter West's delightful Quaker study, *A Weighty Consideration*, which was exhibited at the Old Water Colour Society's exhibition last summer, may be interested to learn that an excellent photogravure reproduction of it has been published by Messrs. Headley Bros., of Bishopsgate Without, at the price of £1 1s. 0d. for signed proofs, and 10s. 6d. for prints.

We have received from Messrs. L. & C. Hardtmuth an assortment of their "Koh-i-Noor" pencils. Those manufactured by them expressly for the use of draughtsmen range in hardness from 9 H to 6B, and are so well known and appreciated for their excellent qualities as to need no recommendation; while among those intended for general use are a variety of patterns in which convenience of carrying in the pocket has been duly considered.

### BOOKS RECEIVED.

- "Dialog von Marsyas." Von Hermann Bahr. "Benvenuto Cellini." Von W. Fred. Mk. 1.25, 1.50, and 2.50 each. (Bard, Marquardt & Co., Berlin.)
- "India." By Mortimer Menpes. Text by Flora Annie Steel. 20s. net. (A. & C. Black.)
- "Monograms and Ciphers." Designed and drawn by A. A. Turbayne, assisted by other members of the Carlton Studio. Divisions 3, 4, and 5. 5s. net each. (The Caxton Publishing Co.)
- "How to Draw in Pen and Ink." By Harry Furniss. Illustrated. 3s. 6d. (Chapman & Hall.)
- "The Architect's Law Reports and Review (Illustrated)." By Arthur Crow. Legal Editor, A. F. Jenkin, Esq. 10s. net. (A. Crow.)
- "The Royal Academy of Arts: a Complete Dictionary of Contributors and their Work from 1769 to 1904." By Algernon Graves, F.S.A. Vol. III.: Eadie to Harraden. 42s. net. (H. Graves & Co., Ltd., and G. Bell & Sons.)
- Tuscan Folk-Lore and Sketches." By Isabella M. Anderton. (A. Fairbairns.)

- "Moderne Stickereien: Eine Auswahl Moderner Stickereien in allen Techniken." Second Series. 6 marks. (A. Koch, Darmstadt.)
- "The History of American Painting." By Samuel Isham. Illustrated. 21s. net. (Macmillan.)
- "Gesammelte Reden und Aufsätze von Alfred Gotthold Meyer." (E. Meyer, Berlin.)
- "An Introduction to Old English Furniture." By W. E. Mallett. Illustrations by H. M. Brock. 5s. (G. Newnes.)
- "Mr. Ubbledjeb and the House Fairies." 2s. (D. Nutt.)
- "Biographic Clinics." By G. Gould, M.D. Vol. 3. 5s. net. (Rebman, Ltd.)
- "Die Galerien Europas." Farbige Nachbildungen alter Meister in 25 Heften. Hft. I. 3 marks. (E. A. Seeman, Leipzig.)
- "Notes sur l'Art Japonais." By Tei-San. (Société du Mercure, Paris.)
- "Germanische Frühkunst." Herausgegeben von Mohrmann und Eichwede. Pt. I. (Tauchnitz, Leipzig.)
- "Die Strömung." Ornamentale Studien von Carl und Peter Wolbrandt. (Teubner, Leipzig.)
- "Das Werk Alfred Messels." Von M. Rapsilber. (Sonderheft der "Berliner Architekturwelt.") (E. Wasmuth, Berlin.)
- "Original Drawings of the Dutch and Flemish School in the Print Room of the State Museum at Amsterdam." Part 7. 34s. (Williams & Norgate.)
- "Handzeichnungen Schweizerischer Meister des XV.-XVIII. Jahrhunderts." Parts 3 and 4. 10s. each. (Williams & Norgate.)

### AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

#### CLASS A. DECORATIVE ART.

The awards in competition A XXII, "Design for a Front-Door Letter-Plate," are unavoidably held over until next month.

#### CLASS B. PICTORIAL ART.

##### B XV. DESIGN FOR A CHAPTER HEADING.

Some excellent drawings have been sent in for this competition, but amongst them are some which are too pictorial to be suitable for the purpose intended, partaking rather of the character of book illustrations.

FIRST PRIZE (*Two Guineas*): *Isca* (Miss E. Larcombe, Wilton Place, St. James's, Exeter.)

SECOND PRIZE (*One Guinea*): *Nick* (H. Brockhurst, 1 Bolingbroke Grove, Wandsworth Common, S.W.).

HON. MENTION: *Pan* (F. H. Ball); *C. W. T.* (C. W. Taylor); *Binating* (H. H. Bik); *Janet* (Janet S. Oram); *Hestersum* (Ernest H. R. Collings); *Brush* (Percy Lancaster); *W. Nie* (Winifred Christie).

#### CLASS C. PHOTOGRAPHS FROM NATURE.

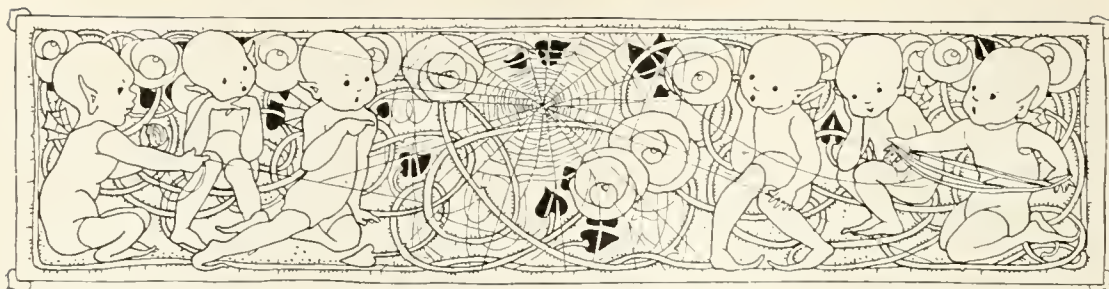
##### C XVI. PORTRAIT STUDY.

FIRST PRIZE (*One Guinea*): *Lilie* (Helene Littman, 5 Frankenberggasse, Vienna IV.).

SECOND PRIZE (*Half-a-Guinea*): *Daisy* (Marcus Adams, The Bungalow, Tokers Green, Caversham).

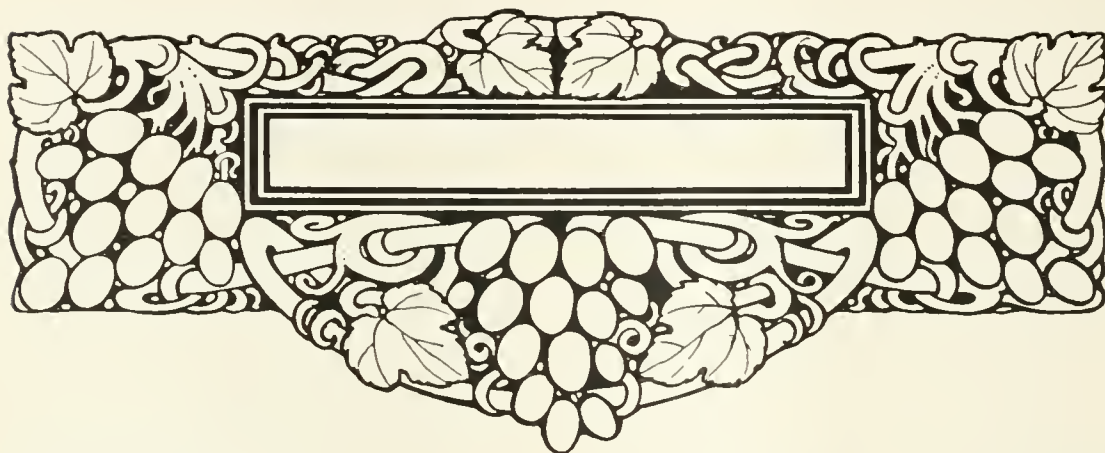
HON. MENTION: *Krank* (A. Marshall); *Fortitudine* (Dr. Barr, J.P.); *Cat* (F. T. Trevorton); *Cape Town* (Mrs. C. Keene); *Sally* (Miss I. M. Groom); *Mona* (Mme. René de l'Arbre); *Tudor* (A. Hamilton); *La Dolorosa* (D. Dunlop); *Mitsa* (Catherine Illyne).

*Awards in "The Studio" Prize Competitions*



FIRST PRIZE (COMP. B XV)

"ISCA"



SECOND PRIZE (COMP. B XV)

"NICK"



HON. MENTION (COMP. B XV)

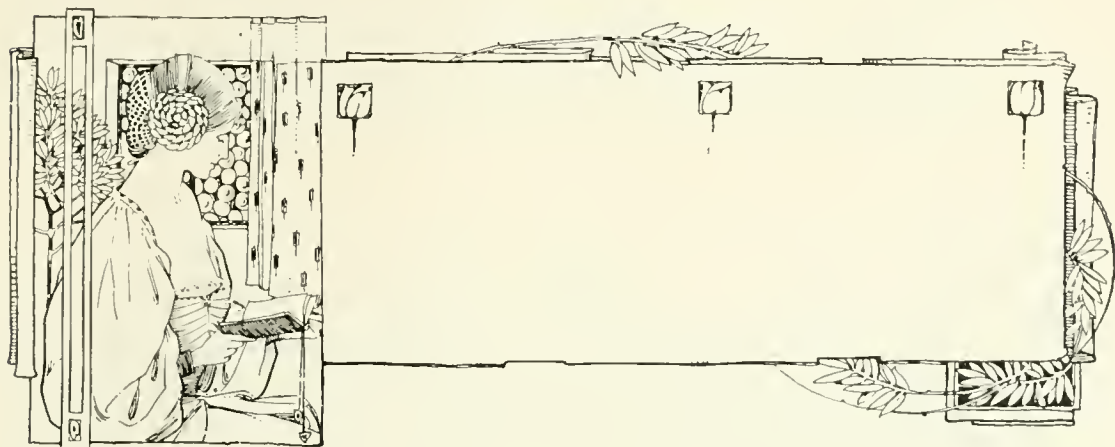
"PAN"

*Awards in "The Studio" Prize Competitions*



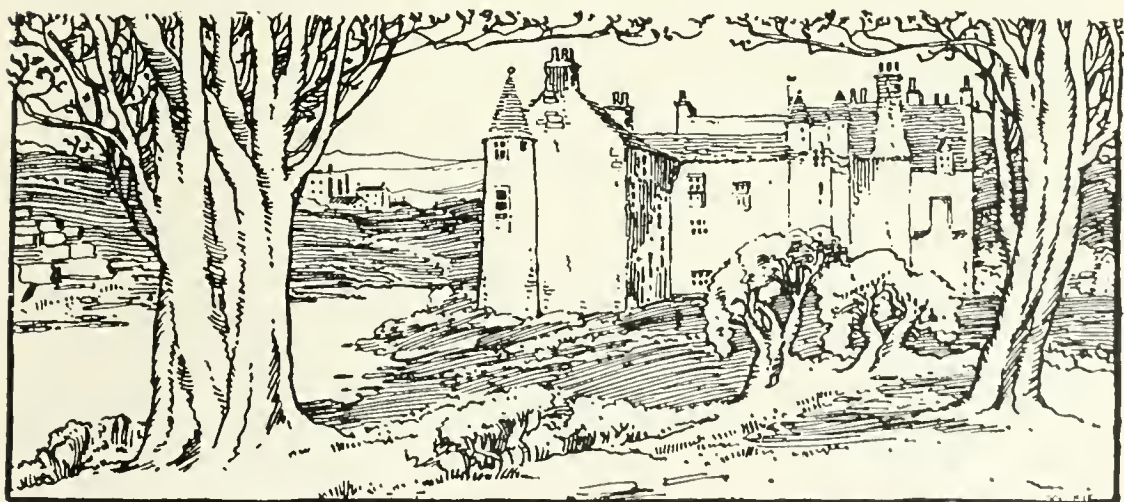
HON. MENTION (COMP. B XV)

"HESTERSUM"



HON. MENTION (COMP. B XV)

"BRUSH"

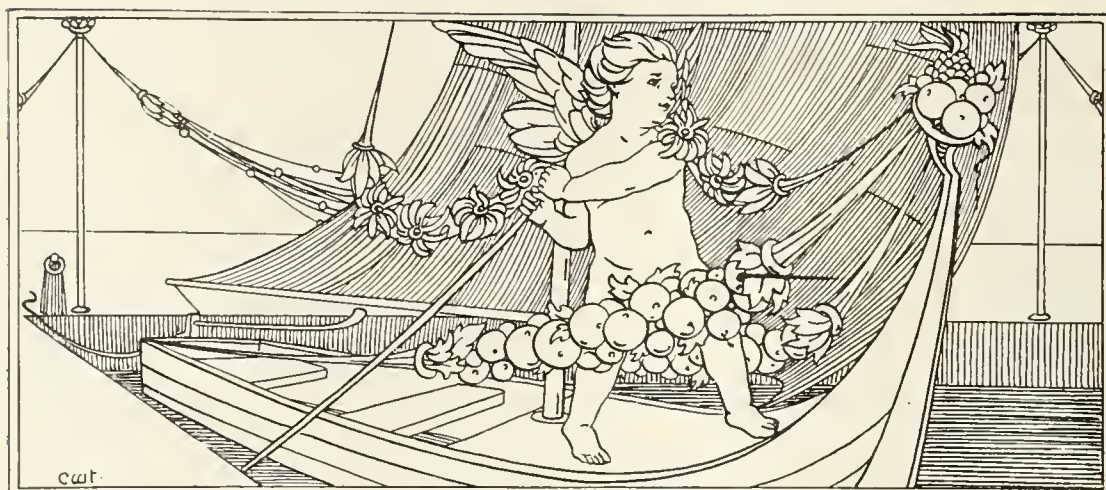


HON. MENTION (COMP. B XV)

"W. XII"



*Awards in "The Studio" Prize Competitions*



HON. MENTION (COMP. B XV)

"C. W. T."



"JANET"

HON. MENTION (COMP. B XV)

"BINATING"



FIRST PRIZE (COMP. C XVI)

"LILLIE"



SECOND PRIZE (COMP. C XVI)

"DAISY"

## *The Lay Figure*

### THE LAY FIGURE: ON RESPECT FOR OLD AGE.

"I WISH someone could explain why there is at the present time such an extraordinary craze for old pictures," said the Art Critic. "It seems to me to have got to a pitch that verges almost on insanity, and it still goes on."

"Have you no theories on the subject?" enquired the Man with the Red Tie. "You are not often at a loss for reasons why this thing or that happens. Wherefore this spirit of enquiry?"

"Because I want to know how this matter strikes other people," returned the Critic. "I have my theory, of course, but it is always useful to hear new ideas on an interesting question; and I thought perhaps you might have a new idea for once."

"I am much obliged," laughed the Man with the Red Tie, "and I will do my best to satisfy you. I believe the craze for old masters to be simply a fad of the millionaire who wants to pose as an art patron, and at the same time to advertise to the world the fact that he has more money than he can spend wisely. When millionaires were scarce any one could buy old pictures by great artists for a hundred pounds or so; but now that the number of preposterously rich men has increased they have run up the prices of artistic antiquities by bidding one against the other."

"So far you are right," said the Critic. "Now tell me why the millionaire prefers old masters."

"Merely because he has been told that he ought to do so," replied the Man with the Red Tie. "You see, he is usually a parvenu, and having no family traditions of his own he tries to ape those of his betters. Because the old families had collections of old pictures he thinks he must have a collection too. He is under the impression that it will help him to get into society, and that his reckless art patronage will induce people to forget the dry goods store in which he began life."

"No! I protest!" interrupted the Financier. "You are talking sheer nonsense. You are perverting facts to suit your own wrong view of the case, and you are libelling men who, whatever they have sprung from, have certainly acquired taste with their millions. How could a man spend his money better than in surrounding himself with great works of art? If the craze, as you call it, for old masters is a fad of the millionaire, then, I say, you should honour the millionaire for his discrimination and not run him down as a vulgar and ignorant person."

"I quite agree with you," said the Critic, "that

a man could not spend his money better than in surrounding himself with great works of art. Whatever his motive, he would at least deserve credit for his taste if he selected good things."

"I thought you would see my point of view," chuckled the Financier. "Our friend here is so prejudiced and so ready to impute wrong motives. He is apt to be very unjust to people he dislikes."

"Oh! am I?" queried the Man with the Red Tie. "I am quite as ready as you are to back up any one who buys good art, and I do not mind how much money he spends on it. What I say is that the millionaire knows nothing about art, and wastes thousands of pounds upon stuff that he would not look at if he had a glimmering of real taste."

"But, great heavens!" cried the Financier, "he buys old masters! Where could he find finer works of art than those? Have you no respect for the great artists who have made the history of art, and who must always remain unapproachable?"

"There are old masters I respect, most certainly," replied the Man with the Red Tie, "but what I complain of is the millionaire's foolish habit of wasting money on anything and everything old, whether it is good or bad. Art is not dead, my friend, and there is plenty of modern work better than half the things which are run after simply because they were produced centuries ago."

"You surely would not ask a man of taste to buy modern art?" gasped the Financier.

"Ah! you have condemned yourself," broke in the Critic. "There is the explanation of the craze. No man of taste should buy modern art! That is the creed of the millionaire, a creed which stamps him at once as without taste or common-sense. Now, I hold that there is in the art of the present day a higher standard, finer qualities, and a nobler type of achievement than you will find in any previous period of art history, if of course you except the work of the few supreme masters. For these masters, old or new, I have the greatest possible respect, but you ask too much when you expect me to like everything ancient and to despise everything modern. Old age ceases to be worthy of respect when it is simply senility, or doddering feebleness. You may pity it, but you must not hold it up as an example to the young. And so much of the art which fetches high prices to-day is stamped with the senile imbecility that is the sign of a mis-spent youth. It never was good, and now in its decay it is offensive. Throw it away, bury it, get rid of it somehow, and get something cleaner and fresher in its place!"

THE LAY FIGURE.







"AUTUMN." BY ALFRED EAST, A.R.A.

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## *On Sketching from Nature*

**O**N SKETCHING FROM NATURE. A FEW WORDS TO STUDENTS. BY ALFRED EAST, A.R.A.

I CANNOT think of anything more pleasant than sketching from nature ; it is, perhaps, the keenest of all the pleasures of the painter. Not only is it a physical enjoyment because it brings you into the open air, but it is a means by which you see more in nature than you had anticipated ; a means by which the record of a visit to an interesting place can be retained ; a means by which you can say how beautiful you have felt that place to be ; a means also by which stimulus is imparted and interest in nature is developed. Nature is the same now as it was for Constable and Turner ; the same as it was for Shakespeare and Milton. Believe me, the painters and writers of the past have not exhausted all that can be said of nature, because with a temperamental difference you approach things from a different point of view ; you want to say how you,

personally, see and feel nature. "Nature never did deceive the heart that loved her," says Wordsworth. Sketching is the means by which one learns to love nature. And without that love one cannot be a sketcher. I have sketched in many lands, have met sketchers of many countries and associated with many artists, and all seemed endowed with the same enthusiasm. I remember in far-away Japan I was sketching in wonderful Nikko, which is so beautiful in the estimation of the Japanese that they have a proverb : "He who has not seen Nikko must not use the word 'beautiful.'" It was there that I was introduced to two Japanese artists by one of those gentlemen sent out some years ago by the Japanese Government in connection with the commission to inquire into Western art. We were sketching the same subject, and when we had finished they said to me, "Will you show me your sketch?" "Certainly," I said, "and I would like to see yours." All three of the sketches were like nature ; but the Japanese, through tradition, had selected what suited their purpose from a decorative point of



*Forest - Ambleside, 2-10-1903. H.E.*

PENCIL SKETCH

BY ALFRED EAST

XXXVII. No. 156.—MARCH, 1906.

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## *On Sketching from Nature*

view; while I, unconsciously, had expressed nature from the European point of view.

Nature is not at fault for the peculiarities of the sketch: you alone are responsible, always bear that in mind: there is no excuse. Nature has offered you, if you can see them, as many beautiful things as she offered to Turner. Therefore, it is necessary for you to discover the means by which you can see them, and having seen them to put them down. The first thing a student has to learn, presuming he already knows something of the elementary rules of perspective and drawing, is how to see, the next is courage. Without courage he will only produce a timid and indifferent sketch. He must approach nature with authority, like a man for whom the world was made, and with a sense of ownership. If your sketch be a failure, let it be a big failure, for in art there is nothing so mean as a trivial failure. Do not think of anything but nature. Put it down strongly and in your own way, and avoid the failings of some, who always have some painter or some picture in their mind: nature

should be good enough. I remember, years ago, a young fellow came to me and said he was in great distress. I asked what was the matter, and he said he was bothered about style. When he went out on a breezy morning, he thought of Constable, and would paint more or less like Constable: and on a dewy morning he would think of Corot, and would paint more or less like Corot. I told him not to bother his head about style, but to try and tell his own story, and to tell it strongly and confidently, then he would form his own style. I added that a timid heart courted failure.

Another advantage gained by sketching from nature is an increased receptivity: it quickens your perception of nature. You must be on the alert to take advantage of a passing effect. When a cloud is coming across the sky, casting its shadow on the landscape, you must put it down, if but in a few blots; and if the relation of one colour to the other be true then it is valuable. Sketching to the artist is a means towards an end for the ultimate purposes of his picture. Do not let your



PENCIL SKETCH

BY ALFRED EAST

## On Sketching from Nature



*Church in Salisbury, 1890*

PENCIL SKETCH

BY ALFRED EAST

sketches be unfinished pictures. The sketch should show confidence, vitality and quickness of observation—like a human snapshot; differentiating from the photograph in the sense that the photograph is dead whilst the other is the living, vital expression of your own vision or your appreciation of what you have seen. When the student has got into the proper attitude of thought towards nature, and has screwed up his courage to attack a certain difficult problem, and does so with success, then he may begin to think of another point—that is, selecting his material, which is of the greatest importance.

The “sketch” differs from a study in the sense that the former is the confident, direct, and rapid expression of a transient effect; whilst the latter is the careful drawing of material. A finished picture should be the combination of both. It combines the careful drawing of the study, with the vitality and directness of the sketch. Bear this in mind, because when you are before nature you have to give the effect of the passing moment. If you have sufficient memory you

can then develop the idea; but if you have not, your sketch will be worthless, because the relation of colour to colour will be incorrect. There are essentials and non-essentials in your selection when sketching. The essential of the sketch is this truth of the absolute relation of colour to colour which comes under the term “values.” Turn your attention, in the first instance, to the *effect* that is transitory, always remembering that the *forms* of things will remain. Quickness of observation will open your eyes to a thousand beautiful things you have missed before. You may be walking along a street and see the reflection of the golden sky on the wet pavement; or you may see in the muddy road the reflection of emeralds which are trodden under foot by the passer-by, who goes on and grumbles. You have the privilege of seeing this, a delight which no money can purchase. I remember seeing a beautiful sunset whilst travelling in a railway train. It was a wonderful scene, most gorgeously coloured, yet not one of the passengers turned around to look at it. I said to one of them that had it been done at the



## *On Sketching from Nature*

Crystal Palace, and they had charged him for entering, he would pay to look at it; but, as God Almighty had done it for nothing, he did not trouble to look at it.

One thing I would like you to remember—I cannot impress it too strongly upon you—you should always be a sketcher, morning, noon, and night. I have sketched skies every morning for months together, and have got to know something about skies. I have sketched trees for years, and in this way I have learnt something about trees. In this way one begins to know how they live, to see how they grip the earth and how the sap finds its way up through the trunk into the leaves. Trees are to the landscape what flowers are to the garden: they decorate the earth. The landscape painter goes to nature and selects the material offered him, and if he has sufficient faith, like Turner he can remove mountains. If he has no faith he had better go and break stones. You must have faith, confidence, and courage—all the rest will come. You have half-accomplished your mission as a sketcher if you have these qualities.

Men like Turner, Corot, Poussin and Claude give us the big things, the essentials of nature—vitality, the exact relation of object to object, and the unity of the whole. These essentials are alike in Corot and other painters, in the sense that they are synthetical. Never fall in love with any pretty detail. That is often a trap for the unwary. Always remember that the first quality is breadth. Look at nature with the eyes wide open and you will see the big facts; and a thousand little mistakes, no matter how carefully painted, will never make one big truth. Art has practically but one object in view, to give information; and if you can give information that cannot be given by words, and such that conveys the qualities of the beauty and the splendour of nature, surely you have done some good to your neighbour, besides giving an infinite amount of pleasure to yourself. People tell me I am lucky to be a painter and I always agree. I can say, however, that I do not know any painter who will own to the fact of its being easy. A sketcher has to go through many failures, but they are worth going through. The time comes when his hand will almost



PENCIL SKETCH

BY ALFRED EAST







## *The International Society's Exhibition. First Notice*

unconsciously follow the dictates of his brain, and then he will find the joy of sketching. The painter should always be a good sketcher and have all the facts of nature at his finger-ends. Sketching will increase his memory and teach him the character of the material. He may draw the same tree fifty times before he knows everything about it—the peculiarities of its growth, how it may have been distorted, how prevailing winds may have affected it—the tree speaks to you, tells you its history. But many people pass by and say it is of no value. It is not worth more than a few pounds as timber, but it may be worth far more to you; in fact, it has no money equivalent. There are many people who go about the world thinking money can buy everything worth having: they do not know that the best of things are for you if you are able to take them. If you are not, do not on any account try to be a sketcher.

ALFRED EAST.

In connection with the Seventh International Congress of Architects to be held at the Grafton Galleries, London, in July next, there will be a chronological exhibition of English architecture from the Norman Conquest to the death of Sir Charles Barry in 1860. There will also be shown a collection of oil paintings and water-colour drawings by known British painters, treating of architectural subjects. As many of these are scattered about the country in private collections, it is hoped that all those who know their exact whereabouts will communicate with the Secretary of the Executive Committee, Royal Institute of British Architects, 9 Conduit Street, London. The Committee desire to make the collection as representative as possible, in view of the visit of their foreign *confrères*.

## THE INTERNATIONAL SOCIETY'S SIXTH ANNUAL EXHIBITION. FIRST NOTICE.

THE International Society are always seeking to retrace their steps to the ideal of their first Exhibition. Their endeavour is to reach again the almost impossible standard which they then set up, under the presidency of Whistler, in the flush of youth. They have moved towards their ideal this year in a very definite manner. Manet, Claude Monet, Degas, who inspired so many aspects of modern painting, are here; also Cézanne and Eugène Carrière: all of whom, braving misunderstanding, set noble examples of fidelity to their own impression, fidelity to all that they personally cared



"THE MANTELPIECE"

BY J. OPPENHEIMER



## *The International Society's Exhibition. First Notice*

about in nature as regards their art. The example of courageous individuality which they set is the inspiration of the International Exhibition. All the individuality which finds play on its walls, the freedom which gives every man a hearing, was made possible through the determined stand made by the older Impressionists—a stand made for art itself indirectly, but for individuality and the recognition of the individual temperament in the first place, opening thus the gate to art, variable and living. After the exhibition last year at the Grafton Gallery, the work of these elder Impressionists here seems but a fragmentary representation of their genius; though it is easy to understand this, considering the lack of hanging space. The chief French exhibits this year were *Le Linge*, *Le Bain*, and *Tête de femme*, by Manet; *La Plage*, by Boudin; *Une Famille de Pont l'Abbé*, by Lucien Simon; *Danses bleues*, *Les Blanchisseuses*, and *Savoisienne*, by Degas; *Le Pont d'Argenteuil*, *Antibes*, *Le Jardin*, by

Claude Monet; *Nature Morte*, by Cézanne; a little picture, *Sur l'Herbe*, by Berthe Moresot, teaching a lesson in its beautiful quality; and three works by Renoir. Mention should be made of four remarkable works by J. L. Forain and of the pictures lent from America, the most interesting of which was a painting, called *Mother and Child*, by J. de Forest Brush, lent by the Pennsylvania Academy.

Want of space compels us to leave till the following number of *THE STUDIO* our reproductions from the sculpture, deserving, as it is, of especial and separate notice. Sculpture met with the recognition in this exhibition which it has always lacked in England. By this fact the exhibition of 1906 will be remembered, and the International Society has set up for itself in future, as regards sculpture, another remarkable standard which it is to be hoped it will always endeavour to maintain. The presence of several



"THE PALACE DOOR"

BY R. ANNING BELL



"DAPHNE AND CHLOE"  
BY C. H. SHANNON



## *The International Society's Exhibition. First Notice*

pieces of work respectively by M. Rodin, M. Bartholomé and the late Constantin Meunier collected together, implies that all that is strongest and most vital in modern sculpture was represented: all that is most certain of commemorating in future years the heights which the art of sculpture touched at the commencement of this century. That to-day's sculpture will not be remembered only by foreign work is proved by the work of such sculptors as John Tweed, Havard Thomas, J. H. M. Furse and others.

In dividing their exhibition this year into two sections the International Society have, we think, acted very wisely. It is true that one misses the variety of passing from oil to water-colour, from painting to black and white, but, on the other hand, one approaches the latter arts in a mood receptive of their slighter appeal when one has not previously tramped a gallery of oil paintings, especially such a

gallery as the "International," where in every other picture is apparent the struggle for a *tour de force*—a noble struggle which gives its peculiar character to the International Society's exhibitions. The International Society has always been the champion of the claims of black-and-white art; it has never admitted it to be a meaner affair than painting. Recent elections to the Royal Academy prove that such a protest has not been made in vain, and in giving to black-and-white art this year especial representation, the Society is true to its own best traditions. It may seem curious to speak of tradition in connection with a society only now holding its sixth exhibition. But from the first the International made it clear that it had come to stay; after its first exhibition it did not establish itself at once, but its want was felt. It fills just as distinctive a place in the parliament of art as an opposition does in the politics of the House of Commons; the



"UNDER THE GREENWOOD TREE"

BY MISS C. HALFORD





"PORTRAIT OF MRS. CURLE"  
BY WILLIAM NICHOLSON

## *The International Society's Exhibition. First Notice*

simile is not our own, and from the quarter from which it comes, comes also the suggestion that the International Society and the New English Art Club should combine. This latter idea has not, we believe, escaped the consideration of the two groups. There is much to be said for and against it. Whilst undoubtedly the union would make the rivalry (a rivalry not necessarily unfriendly) to the Royal Academy more important, it must be remembered that both societies are the outcome of a desire for complete freedom from any set of preferences in art. Granting that good painting may be found in every and any kind of picture, and as much in subject-pictures as in those which are not, it is scarcely likely that the impulses which keep the New English Art Club together would be identical with those which prevail in the International Society. Though both may think they are agreed on the right of individual expression, marked individuality is nearly always accompanied on the part of artists by an almost blinding personal preference for certain things. For this reason it would be difficult to secure harmony on the selection committees, and a split sooner or later would

become inevitable. For it is the law of artistic temperaments to be independent and wayward: artists find themselves divided into cliques and societies not by any outward law, but by some corresponding inward predilection.

There are paintings which are recognised as the chief features of the New English Art Club which the International Society might not be prepared to consider as such in their own exhibitions, and *vice versa*. Everyone who has thought about the subject has foreseen this, but it is scarcely likely that a remedy will be forthcoming. One wonders if the interests of art are not perhaps better served after all by this splitting up of the art world into groups and sections, thus leaving painters unhampered in the pursuit of their various ideals, and insuring to them each year the very necessary chance of having their work exhibited prominently.

It was in the standard reached by the main body of contributors, members, and those invited that the Exhibition at the New Gallery this year made itself so worthy of its own tradition—and it did so on the strength of the average contribution, and not on the excessive brilliance



"A WHITE AND YELLOW ROOM"

BY Mlle. W. SINGER



"GLENCAPLE," BY  
D. Y. CAMERON

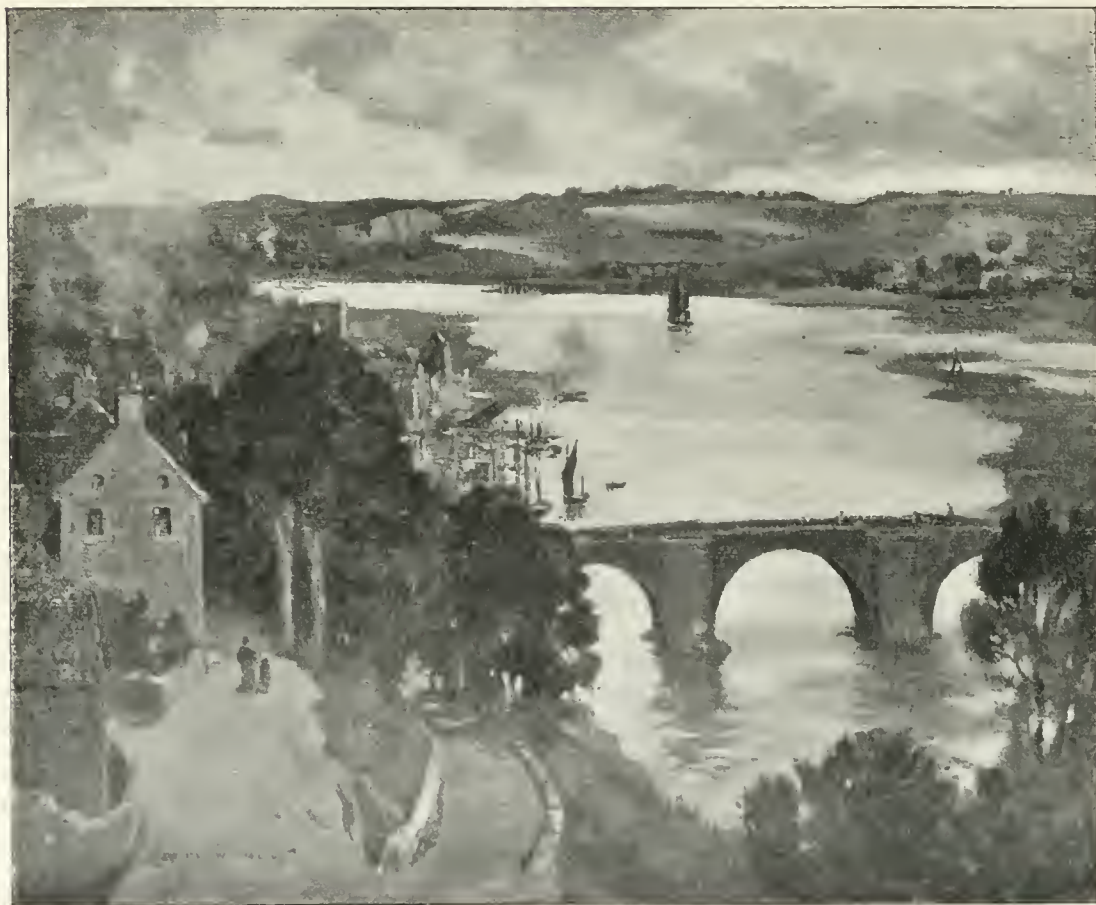


## *The International Society's Exhibition. First Notice*

of a few remarkable examples. There was this year, perhaps, an absence of anything very remarkable. And because remarkable painters exhibit at the International this implied that we are not to be without disappointment of some kind in any exhibition; but, then, we had pleasurable surprises: such as Mr. Nicholson's *Portrait of Mrs. Curle*. This work carried the painter into a position which he has not formerly occupied, seriously as he has always challenged consideration as a painter. Here he leaves behind earlier affectations and limitations, and reaches out towards actual life, bringing to it an inspiration purely artistic which he has derived from much eclectic painting. His *Jewelled Bandalore* was scarcely less interesting. Mr. C. H. Shannon this year gave us luminous sunlit flesh-painting in a fresh green landscape surrounding, from which he had lifted the grey curtain of tone which has so often descended upon his paintings, conveying an unfair impression that the artist was seeking to evade

facing things out in actual daylight. We are glad that Mr. Shannon is abandoning an apparent desire that his pictures should look like old masters in a museum at twilight. If he could conceive form with one half the delicacy with which he perceives the play of colour, if form were a more sinuous, less lumpy thing to him, how fine a painter he would be. The portrait by Sir James Guthrie just cheated us of some "Guthrie" quality, though it were difficult to say in what way. The solid handling, the complete suggestion of atmosphere, the feeling through paint for the substance and the character of material, made this in some ways equal to the artist's best work, but the absence of a certain exquisite quality in the painting itself characteristic of earlier "Guthries" was probably the source of our disappointment.

Mr. W. Strang, the newly-elected A.R.A., in his picture, *The Sea Pool*, came close to those scholarly qualities of painting and the tradition of colour which seem to him the most worthy



"BERWICK-ON-TWEED"

BY J. WHITELAW HAMILTON



"THE JEWELLED BANDALORE"  
BY WILLIAM NICHOLSON

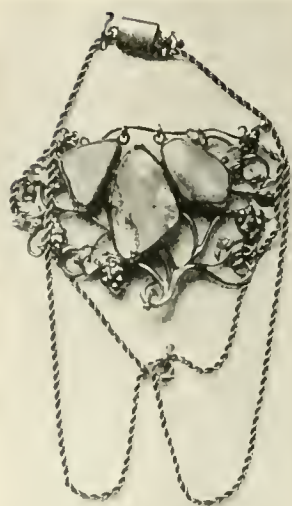




"A BRETON MILL"  
BY ALFRED WITHERS



## The International Society's Exhibition. First Notice



PENDANT BY ALEX. FISHER

seems a permanent quality in his work.

In Mr. Lavery's *The Ladies Evelyn and Norah Hely-Hutchinson* the charm of femininity survived technique, as is seldom enough the case in modern portraiture of women. His portrait of *The Bishop of Birmingham* was a unique combination at once of some of the very best traits of his art and of some of the least pleasing.

In a little canvas by Mr. Anning Bell, called *The Palace Door*, the well-known decorative illustrator and designer succeeded in a really poetic rendering of his subject, united with a purely painter-like conception of it. His decorative instinct and sensitive painting here went well together. Mr. Conder gave us a river scene overlooked by a terrace, the river painted with much beauty in romantic light. Into this delicate fabric of natural fantasy was introduced a lady in a bright green dress. If she had come there as part of the fantasy we could have accepted her, for she would have been different, but she was there as a fact no less important than that of actual portraiture, calling for an adherence to form which Mr. Conder had not given, and which he has yet to prove to us would be antagonistic to his aims. In *The Croquet Party* the painter breathed freely in an atmosphere of pure decoration, which has become

to be attained. M. Cottet exhibited a triptych, *Au Pays de la Mer, Repas à Adieu, Celles qui sont restées*, characterised by the sombre, slightly pathetic note of beauty that

peculiarly his own. In this painting, and not in his reminiscent fans, as some think, Mr. Conder may be compared with Watteau; for here, like Watteau, he regards with romantic inspiration an ordinary scene, and like Watteau he is here an originator. In Mr. Charles Ricketts' *The Good Samaritan* there was a Daumier-like treatment coupled with lighting borrowed from some source which is not nature. All its qualities seemed at first sight reminiscent more than actual, of art rather than of life, but on looking closer we found virile execution independent of modern conventions and tricks.

The artist may be right in painting allegory to escape life or to represent it only in a glamour of artistic tradition, but its obvious pedantry seemed to us a pity.

The technique of M. Boldini, amazing in its swift mastery and precision, sometimes seems to carry that painter into a kind of artistic bravado which does not show him at his best; such a case, we think, was his portrait this year. M. Gaston La Touche in *Le Mariage de Riquet à la Houppe* indulged in an effulgent fantasy of frankly artificial colour.



TABLET BY ALEX. FISHER



PENDANT BY ALEX. FISHER

Mr. E. A. Hornel still adhered to the same type of subject, and any variety that there was lay not in the handling: in both his pictures he had contrived a



PENDANT BY ALEX. FISHER

## The International Society's Exhibition. First Notice



BADGE

BY ALEX. FISHER

In it a lady is sitting close to the fire; her surroundings presenting just one of those problems in the painting of still life which have fascinated more than one artist at the beginning of his career. Mr. Oppenheimer passes from the painting of the ornaments on the mantelpiece to the folds of the lady's dark skirt with the same evident feeling for the beauty of surfaces: his artistic future will depend on the power he acquires to treat with equal sensitiveness every part of his canvas. Mr. Maurice Greiffenhagen's portrait has, besides much excellent painting, the charm of vivacious expression in the face. *The Café*, by Mr. W. R. Russell, was painted with a great regard for truth of effect and colour in a difficult problem of interior lighting. *Under the Greenwood Tree*, by Miss C. Halford, is a picture of considerable charm: whilst not conforming quite enough in certain ways to the decorative formula which the artist embraced, it still remains pleasantly decorative, and not a lifeless form of decoration. Mr. James Pryde's *View of a Town with Figures* is fully representative of the mood in which Mr. Pryde is at present working; he has fallen in love with painter-like qualities and expresses them half-traditionally in a traditional-looking picture. Mr. Stuart Park conjures brilliantly with his paint and brush in his flower pieces, *Red and White Begonias and Azaleas*; but we cannot prevent ourselves feeling that flower-life is too gentle a thing in its nature for an artist to arrive at its expression in Mr. Park's manner. Mr. J. W. Lambert was interesting

pleasant scheme of colour, and both witnessed to his almost wonderful dexterity. Mlle. W. Singer painted in a delicate manner a charming interior filled with light. A picture named *The Mantelpiece*, exhibited by Mr. J. Oppenheimer, called for particular attention.

in his large painting, *Alathea*. M. Aman-Jean's *Portrait de Femme* well represented that distinguished painter.

Paintings which also called for particular mention were Mr. E. A. Walton's *Portrait*, Mr. Nevin du Mont's *John Jorrocks, Esq., M.F.H.* (lent by the Cologne Museum), Mr. Georg Schuster-Woldan's *Portrait of my Daughter*, M. Charles Milcendeau's *Scène Familiale*, Mr. F. H. Newbery's *The Sisters*, the late Mr. Robert Brough's *W. D. Ross, Esq.*, Mr. Francis Howard's *Portrait of Mrs. Charles Ponsonby*, M. Louis Legrand's *Le Bain*, Mr. Alexander Jamieson's *Portrait of Mrs. E. Sellon*. In the entrance hall with the sculpture, Mr. Alexander Fisher exhibited a case of designs for jewellery, marked with that high sense of symbolical design that gives unusual interest to everything from this designer's hands.

Turning to landscape painting, Mr. E. A. Walton let real sunshine into the exhibition—and very decoratively and lightly he had painted his picture, called *Landscape*, filling it with delicately contrasted greens. When a painter names his picture *Wind in the Trees*, these words in themselves create so beautiful a picture that if the spectator happens to read the title first, he finds himself looking at the picture critical of any unworthy interpretation of the most emotional thing in nature; and what better praise could we give to Mr. James Paterson's picture of this title than to say we were not disappointed in any way?



CHATELAINE BY ALEX. FISHER  
SUPPORT



GOLD & ENAMEL MORSE

BY ALEX. FISHER



## The Rothschild Artizans' Dwellings in Paris



ROTHSCHILD ARTIZANS' DWELLINGS, PARIS

AUGUSTIN REY, ARCHITECT

The painting of Mr. D. Y. Cameron's *Glencleafe* is remarkably beautiful in quality. M. Besnard is one of those painters from whom we have learnt to expect so much that we often meet disappointment half-way in looking at their pictures ; this was so for us in *Au Bord du Lac*, and this despite its many pre-eminent qualities. Mr. J. Whitelaw Hamilton's *Berwick-on-Tweed* shows that painter with his high accomplishment at his best. Prof. Hans von Bartels was represented by the painting, *A Flemish Inn*; and Emile Claus showed *May and June*, two paintings beautifully characteristic of his refined art. Mr. Walter W. Russell in his *Le Château de Billy* rendered the effect of a day of clear atmosphere ; the painting showed that the subject had been finely felt. Mr. A. Withers' *Evensong* was grey and emotional. This year emphasised Mr. Grosvenor Thomas's claims to be considered amongst the first of our landscape painters. Mr. Fritz Thaulow's *Sun Reflections* was an unassuming painting, with the characteristics of this distinguished artist. *A Stormy Evening* well displayed the completeness of Mr. Bertram Priestman's art. Messrs. James S. Hill, A. D. Peppercorn, and Oliver Hall exhibited characteristic works. Messrs. R. Macaulay Stevenson, T. Willie Dow, H. Goodall, Montague Sinythe, and Frank Mura were by their respective works each represented to great advantage.

(To be continued.)

## THE ROTHSCCHILD ARTIZANS' DWELLINGS IN PARIS, DESIGNED BY AUGUSTIN REY DESCRIBED BY H. FRANTZ.

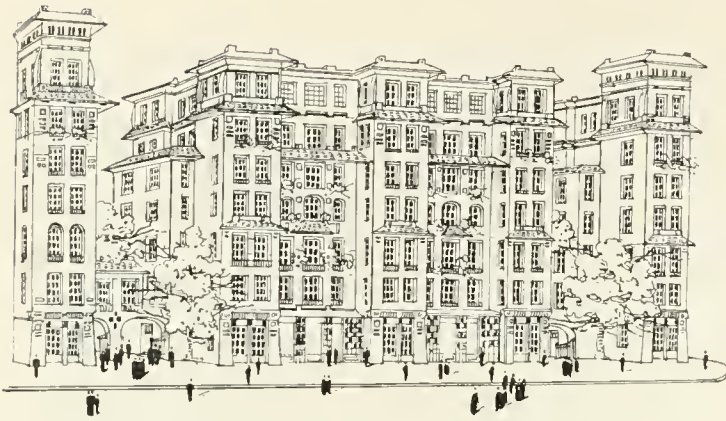
ONE of the questions most highly deserving of interest in these days of emancipation and progress, one too that we may venture to say touches very closely the future both of races and nations, is that of the housing of the working-classes and their conditions of comfort, hygiene and sanitation.

We must regretfully note that hitherto nothing, or almost nothing, has been done in the way of progress or in conformity with the discoveries of science. While these are neglected, three-fourths of the Parisian population continue living in courtyards that are virtually wells, the air of which remains constantly unchanged, or in narrow, ill-ventilated streets. From this, as is easily conceived, ensues an augmented death-rate and an impoverishment of national physique.

We must therefore gladly welcome every attempt to put an end to this pernicious state of things, and to provide the people with rational, healthy, and comfortable dwellings. It was this great idea which inspired Messrs. Rothschild when they resolved to devote a sum of ten million francs to the erection of workmen's dwellings. A competition was set on foot in furtherance of this object, and the first prize awarded to a Parisian architect,



## *The Rothschild Artizans' Dwellings in Paris*



ROTHSCHILD ARTIZANS' DWELLINGS,  
PARIS: PERSPECTIVE VIEW OF A BLOCK

AUGUSTIN REY, ARCHITECT

M. Augustin Rey, whose plans were thereupon adopted. We will proceed to study M. Rey's vast project as closely as possible; but before entering into detail let me say at once that we have here before us an important contribution to modern architecture, a real revolution which must profoundly influence feeling in general as regards the comfort and hygiene of the block-dwelling. "Everyone will appreciate," said one important journal of architecture at the time of the competition, "the architectural knowledge, the balance of judgment, the entirely logical reasoning, and also the subtle ingenuity which have guided him in the elaboration of his work."

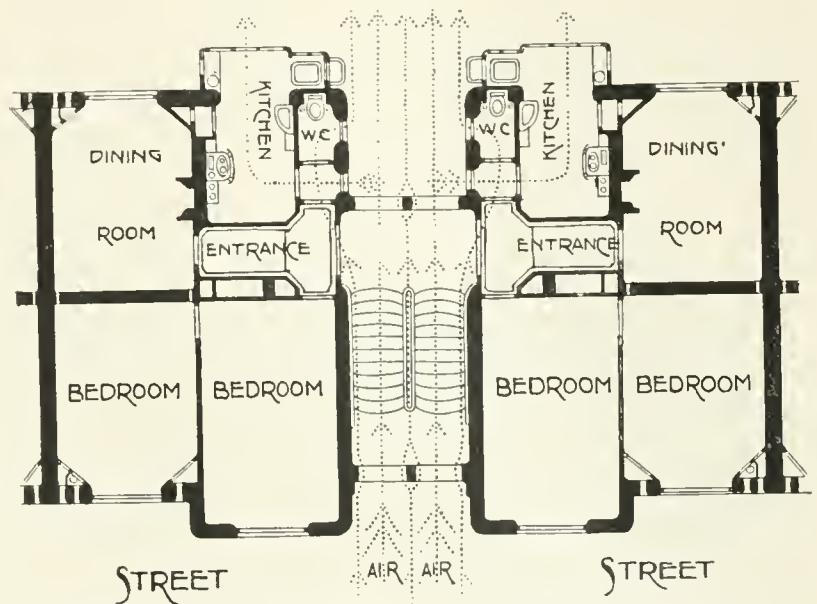
M. Rey has approached his task with a well-founded knowledge of the matter in hand. He has carefully studied all that has been done in this line by other countries, he has kept himself abreast of all the scientific discoveries bearing upon hygiene, and thus equipped he has brought forward the plan now presented to the readers of *THE STUDIO*.

The first questions to engage the attention of the architect in his general disposition of the property were those of lighting and ventilation—fundamental considerations affecting the general healthiness of the dwelling. M. Rey

examined the effect of the winds chiefly prevalent upon the triangular site with which the competitors had to deal, and arranged his buildings so as to allow every part to be ventilated by any wind, while being protected from those of the west and north. Following the currents of draught created by the wind either directly or by circulation, M. Rey arrived at the conclusion that the inner courtyard, where the air is never renewed, is the most favourable ground for the development of tuberculosis and other bacterial

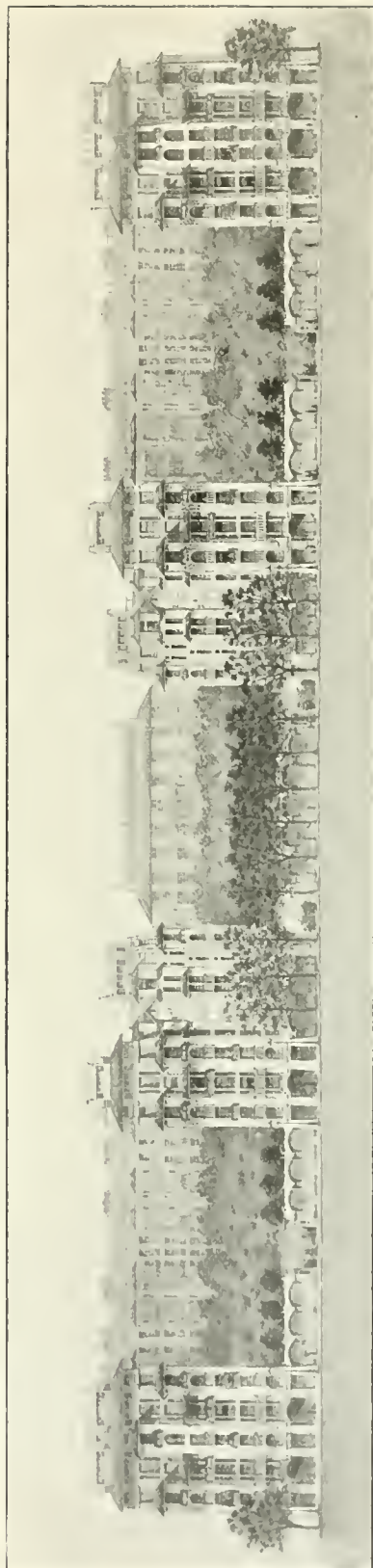
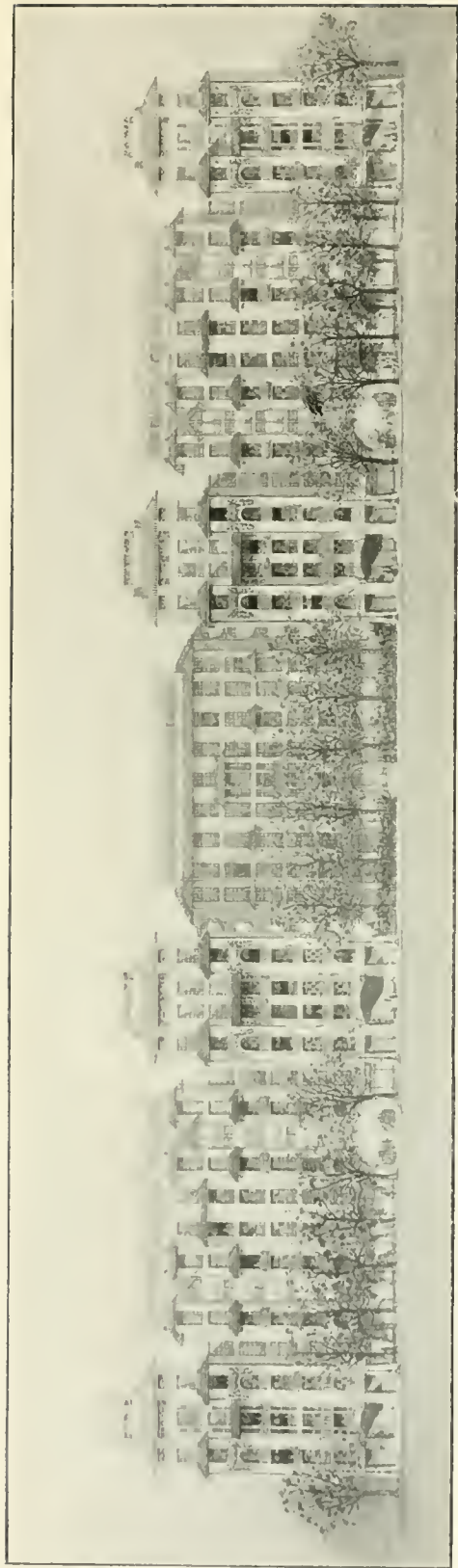
diseases. The first step, therefore, was radically to abolish these inner courtyards, and to replace them by real squares with wide openings on to the public highways, so that the air should circulate freely everywhere amongst the trees—for the creation of these open spaces is inseparably associated with the planting of trees, those great purifiers of the air, and we find plantations of wide-spreading trees indicated throughout the plan, both in the courtyards and on the street-frontages. Here, then, the principle of air and light is plainly laid down.

We must now turn to the details of lighting in our perfectly aired and ventilated buildings—light



ROTHSCHILD ARTIZANS' DWELLINGS: PLAN  
OF FLATS WITH LONGITUDINAL STAIRCASE

AUGUSTIN REY, ARCHITECT



ROTHSCHILD ARTIZANS' DWELLINGS,  
PARIS: FRONT AND BACK VIEWS  
AUGUSTIN REY, ARCHITECT

## *The Rothschild Artisans' Dwellings in Paris*

being from the hygienic point of view even more important than air and a most efficient disinfectant.

In M. Rey's buildings, then, light makes its way everywhere, into the lower as well as the upper storeys, through large openings unobscured by any projection from above, and floods the whole interior, both floors and ceilings, with its beneficent rays.

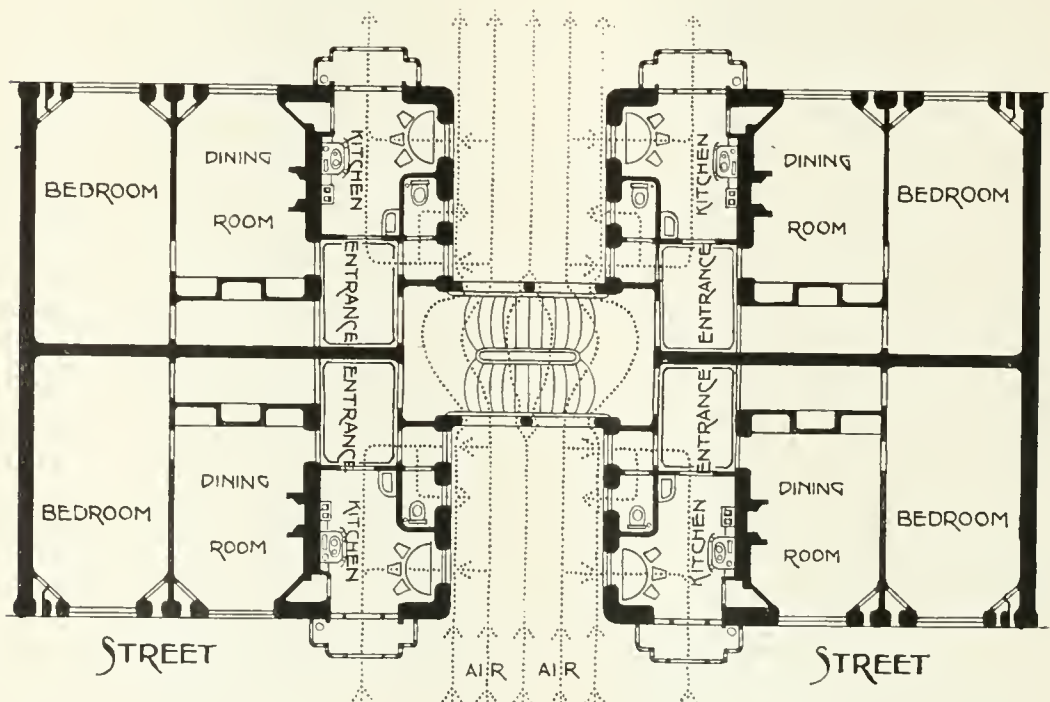
The great problems of light and ventilation being thus solved, let us now enter into the details of the house and first of all examine the staircase. It could not escape the architect's notice that the staircase is the main channel of good or bad hygienic conditions throughout the dwelling-house. M. Rey considers that the staircase, which may be considered as an extension of the street, can and should be open to the outer air, and that this presents no inconvenience, because when people are on the staircase they are usually dressed as for the street. The staircases of the building, therefore, while affording shelter from the rain, are left perfectly airy and open on both sides. They serve to separate the sets of lodgings from one another, and consist of straight flights with landings at intervals. The steps curve outwards, so that the children who form more than three-fourths of the inhabitants may find close to the walls, where very low hand-rails are provided for their use, narrow steps suited

to their little feet, while in the centre the treads are of the ordinary width for grown-up people.

The stories are all alike, three metres (nearly ten feet) in height; and thus, with sash-windows the same height as the room, the ventilation of the room can be thorough, and can be graduated at pleasure.

Thanks, therefore, to the size of these windows, we find that the amount of light and air attainable in the rooms (and none of the rooms are dark) is considerably increased both by day and night; besides which we must not forget that the kitchen is in close proximity to the staircase, which is actually a ventilating-shaft. The large cupboards which are to be found in all the rooms are likewise ventilated by a strong current of air, which can be modified at will. In this manner the old style of cupboard, which took up so much cubic space in the house and could never be thoroughly aired, is altogether superseded.

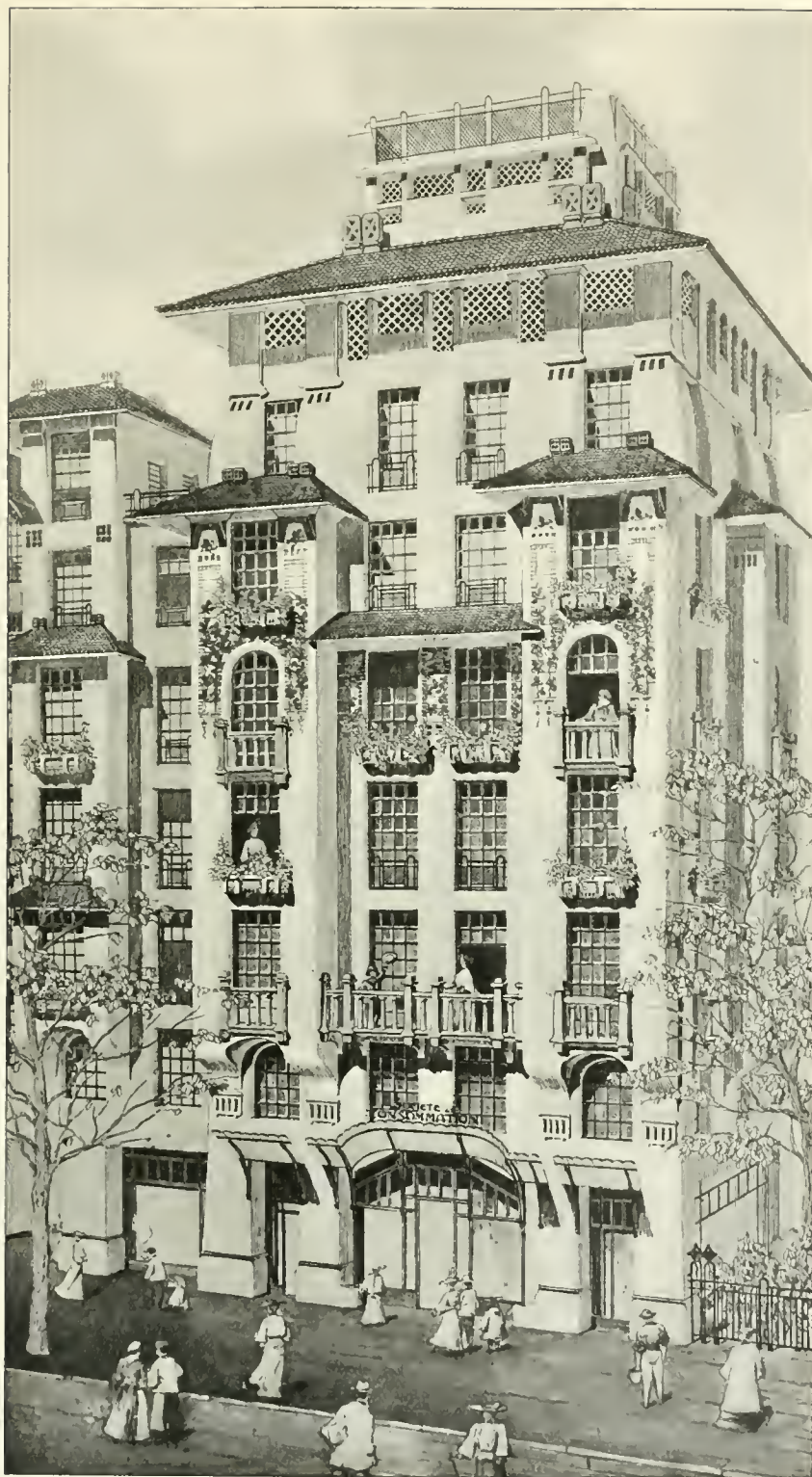
The kitchen of each flat (see plan on page 125) has been thought out in every little detail, with especial care to prevent the escape of any odour into the dining-rooms, these latter being cut off by a little private passage, which can be constantly ventilated by air from without, and is even arranged so as to be permanently open if the tenant so desires. One



ROTHSCHILD ARTIZANS' DWELLINGS, PARIS :  
PLAN OF FLATS WITH TRANSVERSE STAIRCASE

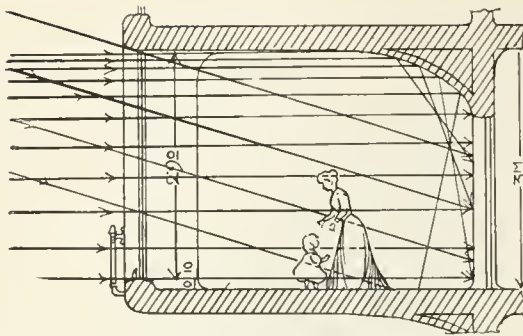
AUGUSTIN REY, ARCHITECT



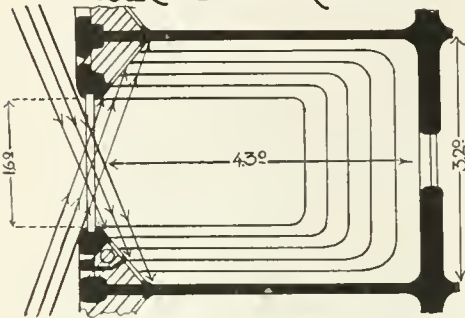


ROTHSCHILD ARTIZANS' DWELLINGS, PARIS:  
PORTION OF FRONT. AUG. REY, ARCHITECT

## *The Rothschild Artizans' Dwellings in Paris*



:SECTION OF ROOM:



:PLAN OF ROOM:

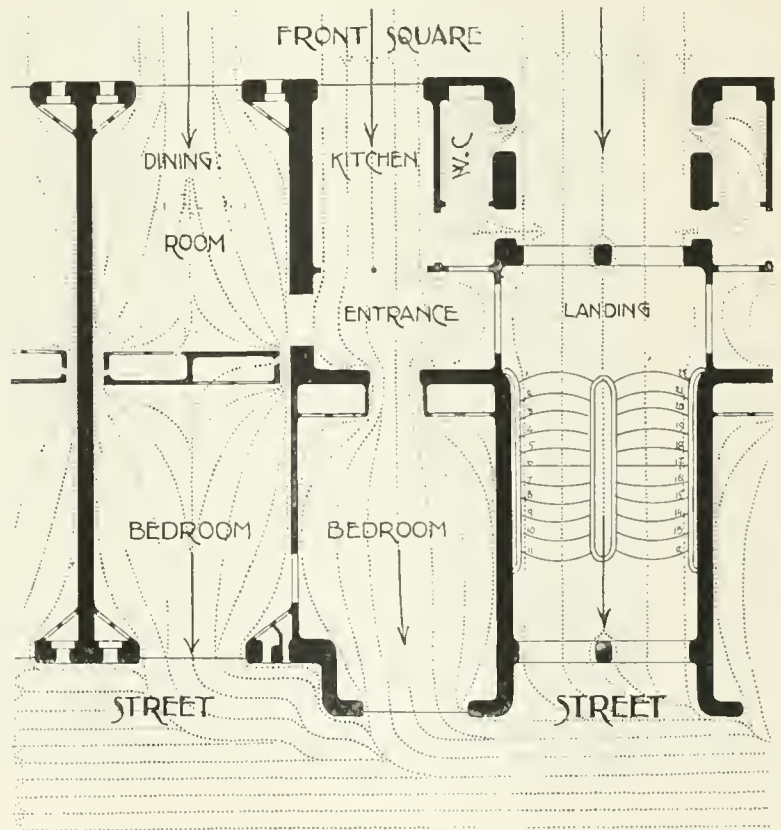
ROTHSCHILD ARTIZANS' DWELLINGS: AUGUSTIN REY, ARCHITECT  
DIAGRAMS SHOWING DISTRIBUTION OF LIGHT (DIMENSIONS IN METRES)

very sensible advantage of these kitchens is the system of cross-lighting which has been contrived. There is a shoot, available at any hour, for the removal of dust and refuse. Each shoot discharges into small boxes in the basement, which are conveyed every morning to two little stations at the end of the parallel corridors. A cement receptacle for soiled linen is also close at hand; and it has been found possible to instal a well-lighted and very economical douche-bath for adults, and a little cement bath in which the mistress of the establishment can bath her children. This arrangement has been made as economical as possible by the proximity of the water supply and waste-pipes. The stove to be heated by coal,

the gas-stove and the sink, all command a good light. One point which deserves special attention is the arrangement of the larder. It is well known how little the ordinary larder fulfils its end. Everything placed therein is rapidly contaminated by dust from outside, so that working people cannot keep provisions from one day to the next. M. Rey places his larder next to a shaft fed with fresh air filtered by a very inexpensive process. As our illustrations show (see pp. 126 and 127), provisions are thus kept under the most favourable conditions for their preservation. A little cellar, where food may be kept safe from all contamination, is in fact provided for each tenant in his own kitchen. The balcony is also placed on the outside wall of the kitchen.

In such a short article it is impossible to treat every particular that has been the subject of very necessary reform: I must pass over the technical question of the materials employed, for though that is of great interest it would carry me beyond the limits assigned to me here.

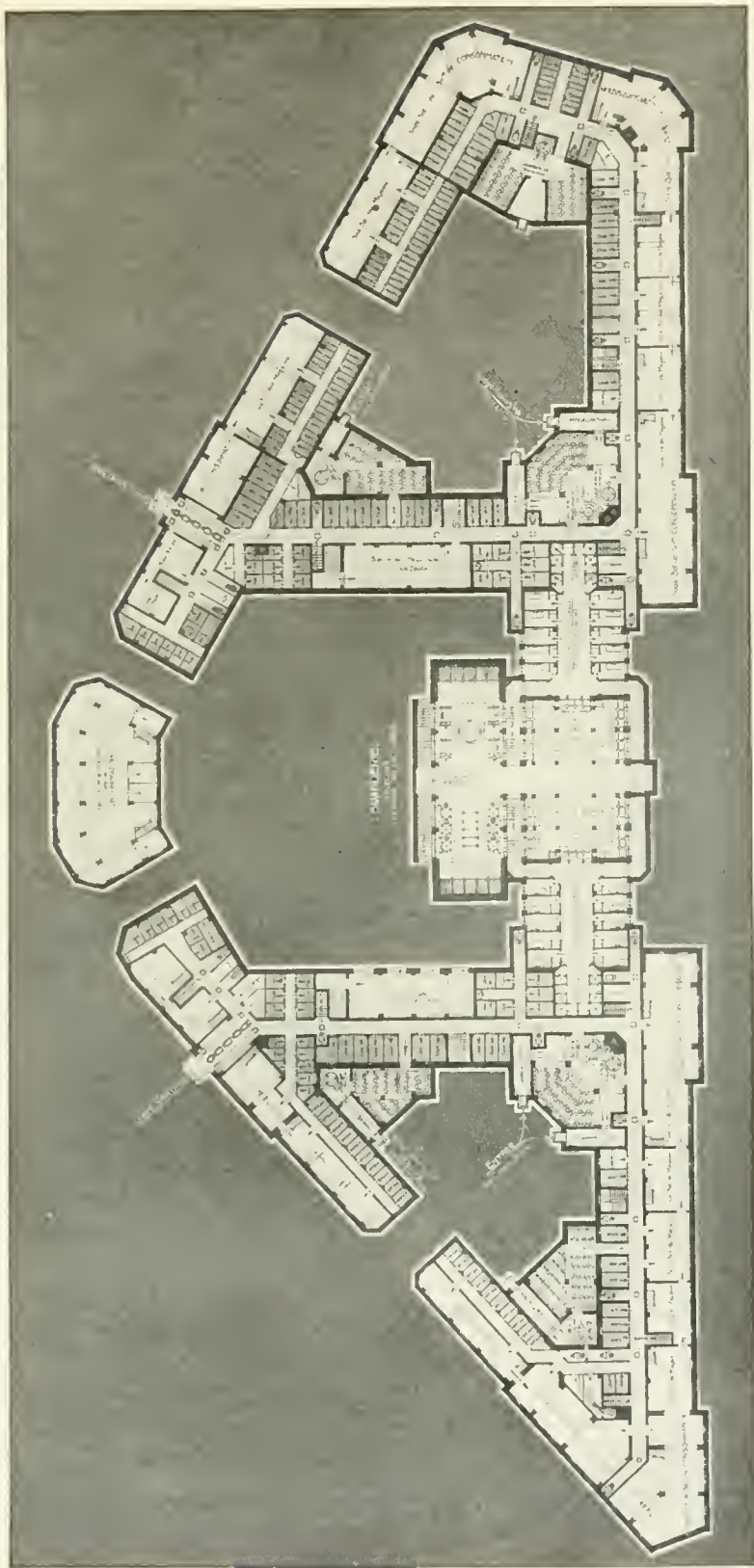
After speaking of the kitchen, there remain for discussion the details relating to the living-room.



ROTHSCHILD ARTIZANS' DWELLINGS:  
PLAN SHOWING SYSTEM OF VENTILATION

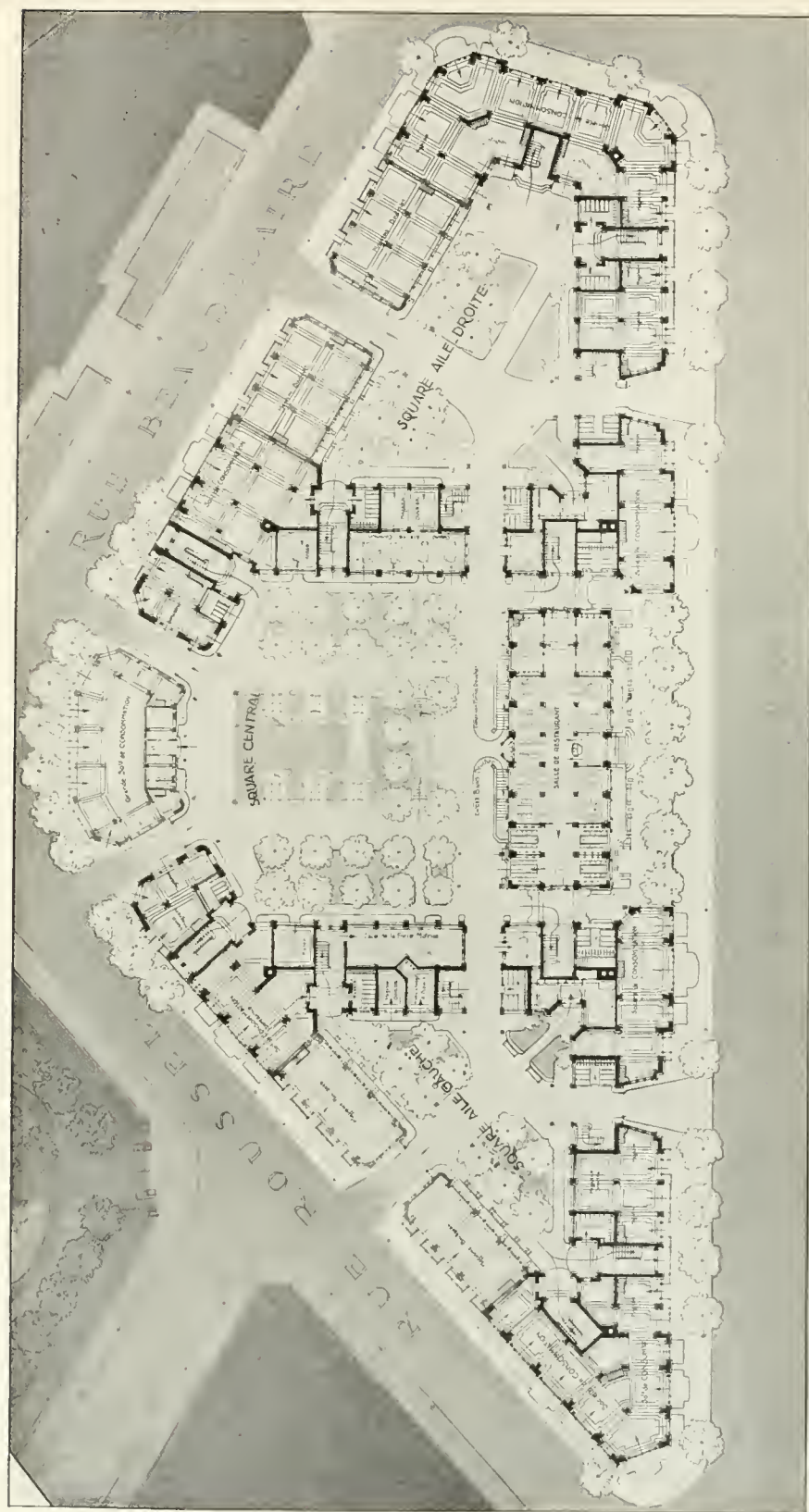
AUGUSTIN REY, ARCHITECT





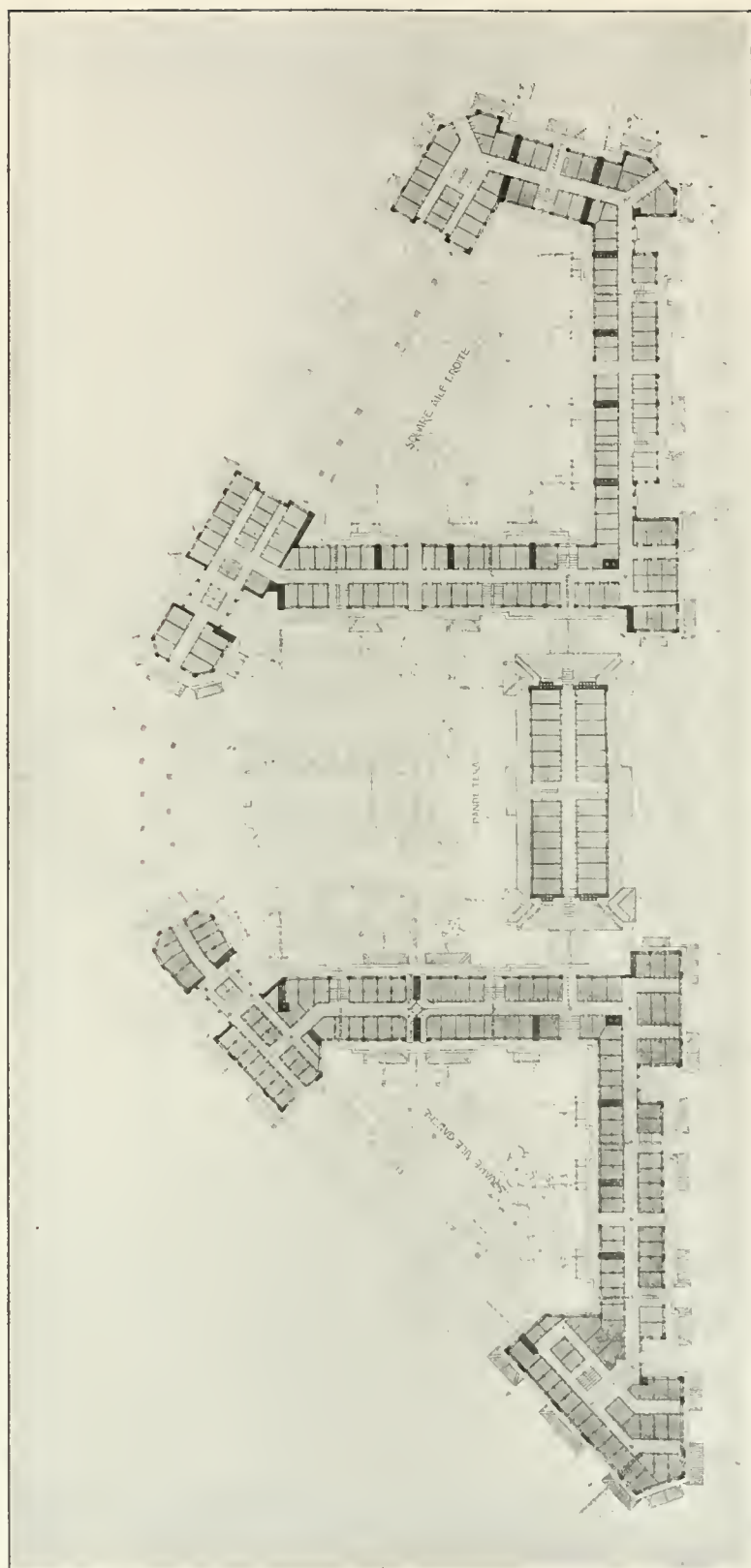
ROTHSCHILD ARTIZANS' DWELLINGS, PARIS:  
GENERAL PLAN OF BASEMENT. AUGUSTIN  
REY, ARCHITECT





ROTHSCHILD ARTIZANS' DWELLINGS, PARIS;  
GROUND FLOOR PLAN. AUG. REY ARCHITECT

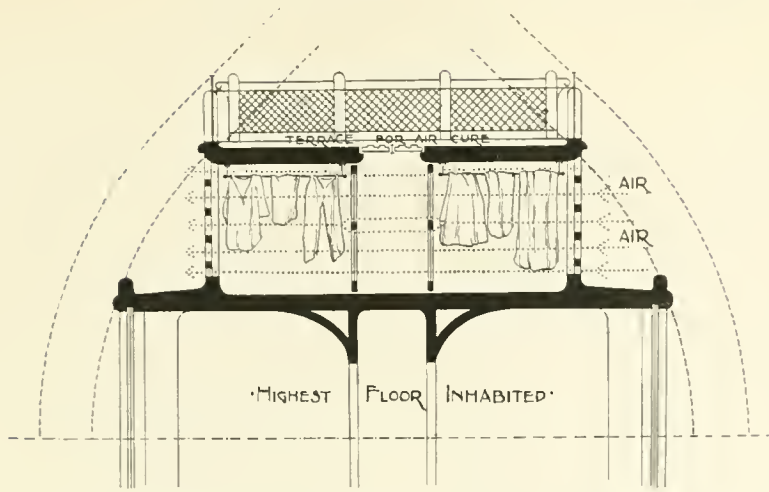




ROTHSCHILD ARTIZANS' DWELLINGS, PARIS:  
PLAN OF DRYING CHAMBERS. AUGUSTIN REY,  
ARCHITECT



## *The Rothschild Artizans' Dwellings in Paris*

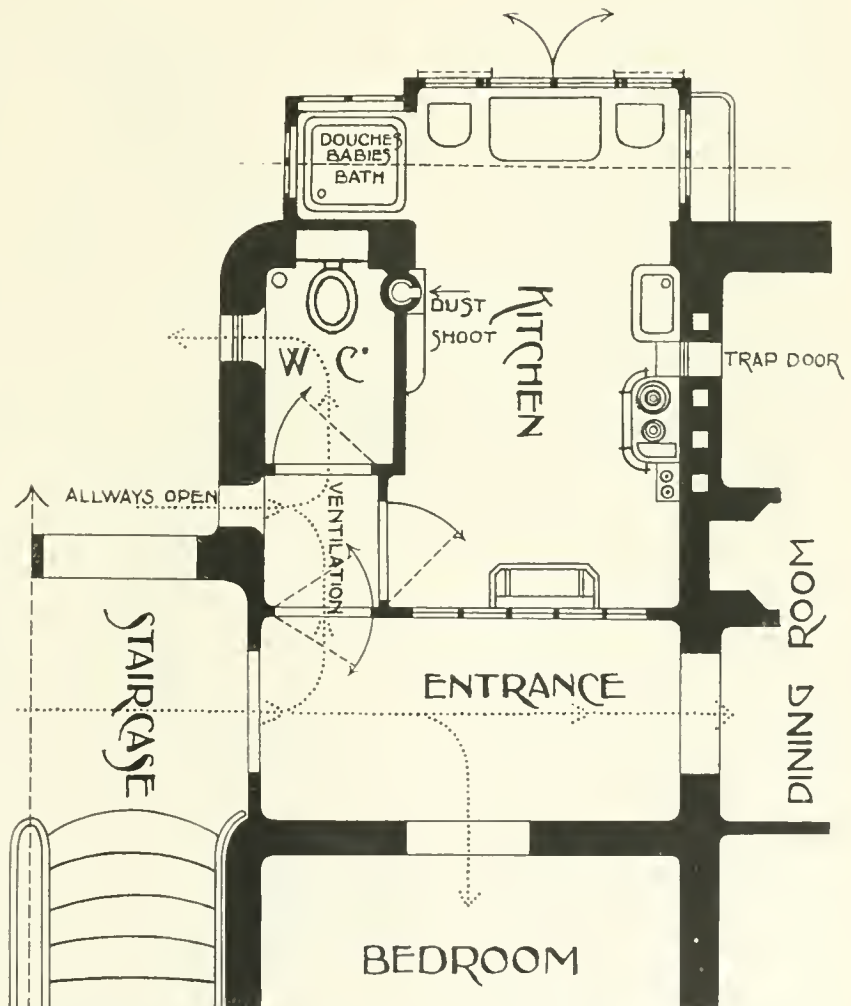


ROTHSCHILD ARTIZANS' DWELLING:  
SECTION THROUGH DRYING CHAMBER

AUGUSTIN REY, ARCHITECT

has come to the conclusion that in our temperate climes the vertical plane of lighting should be equal to one-third of the floor-space. The window should reach to the level of the ceiling and come down almost to the ground. As for the second reform it is achieved in two ways: the window has side lights at an angle on either hand, thus giving us surfaces directly exposed to daylight in place of dark corners. Let us add that these side lights also allow of the

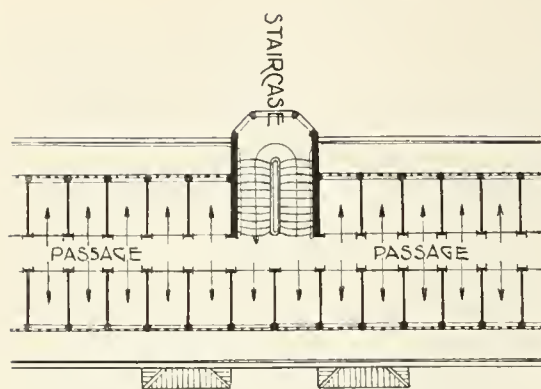
We usually find here that the walls on either side of the window and above it never receive light directly, while the ceiling is only lighted obliquely. These conditions, as all our great men of science have demonstrated, are the most favourable for the development of tuberculosis and all germs of disease. Now light, these scientists tell us, acts in such a manner that the microbes are destroyed as fast as they are produced: it is desirable therefore to expose all parts of a room to the direct action of light. The plan of a really wholesome room is constructed by the aid of two reforms, one being concerned with the planes of lighting and the other with the arrangement of surfaces (see page 120). As to the former, M. Rey, after long study,



ROTHSCHILD ARTIZANS' DWELLINGS:  
PLAN SHOWING POSITION OF KITCHEN

AUGUSTIN REY, ARCHITECT

## *The Rothschild Artizans' Dwellings in Paris*



ROTHSCHILD ARTIZANS' DWELLINGS: AUGUSTIN REY, ARCHITECT  
LINEN DRYING CHAMBERS

provision of cupboards ventilated from without, wherein the clothing of the family may be kept well aired under conditions hitherto entirely neglected.

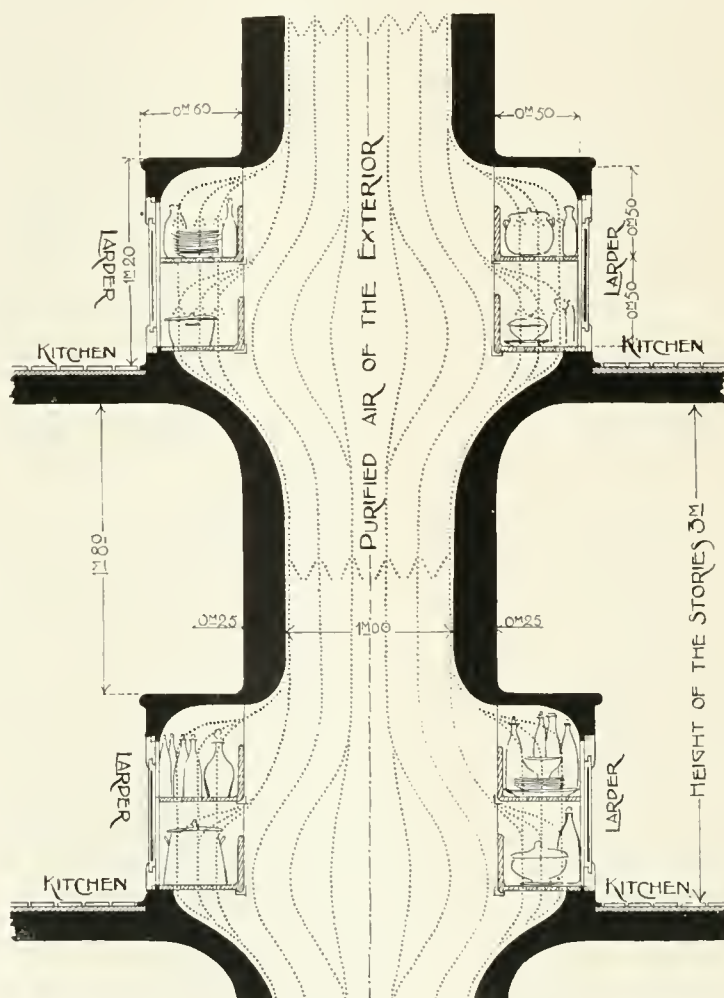
With regard to the ceiling, reform is radical. The horizontal ceiling is done away with, and replaced by one which curves towards the back of the room. The rays of light reflected from this curved surface both illuminate the ceiling completely and give to the back of the room the lighting which is so important from a hygienic point of view, but which no one has heretofore considered it possible to give. It must not be objected that these methods are costly. There are many inexpensive materials of recent invention at our disposal, and we have merely the difficulty of selection.

By these very simple means the living-room conforms to the actual programme drawn up by all our men of science. Life should develop in such a bright atmosphere under conditions of health and cheerfulness to which every human being should aspire.

We have just dealt with the two principal items that compose the workman's dwelling: the kitchen, with its accessories, and the living-room, with its necessary equipment. The plan of the dwelling (reproduced on page 120), in which the curves of aeration have been outlined in detail, shows that

the bedrooms, and even the interiors of cupboards provided for these and other rooms, are likewise ventilated.

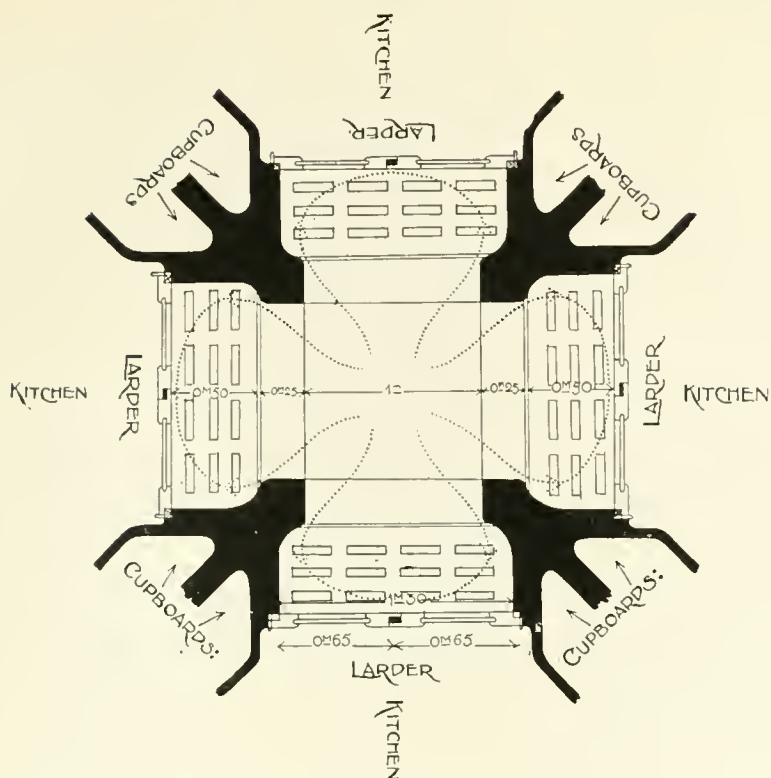
M. Rey, in common with everyone else who is concerned with the reform of workmen's dwellings has paid special attention to the washing and drying of clothes. How common it is in a working-class household to see linen hanging out to dry above beds or cradles, blocking out the daylight and saturating the walls with moisture. The clothes ought to be washed outside the dwelling, and therefore the model lodging-house must have a common laundry where the women can do their washing by turns. In the matter of drying clothes, only a thorough reformation can furnish a solution of the problem. The false roof at the top, with its costly framework and its covering expensive in upkeep, is entirely dispensed with, and its place is supplied by the construction in cement of little perforated



ROTHSCHILD ARTIZANS' DWELLINGS: AUGUSTIN REY, ARCHITECT  
DETAILED SECTION OF LARDERS

AUGUSTIN REY, ARCHITECT

## *The Rothschild Artizans' Dwellings in Paris*



ROTHSCHILD ARTIZANS' DWELLINGS:  
PLAN SHOWING VENTILATION OF LARDERS

AUGUSTIN REY, ARCHITECT

compartments attached to each dwelling, which furnish the means for drying in the open air (see pp. 124 to 126). The linen, hung upon wooden rods, dries with the greatest ease, and each tenant has a key to her own drying closet. This simple solution allows, besides, for the construction of spacious terraces, where the tenants can enjoy the open air in the evenings with their children. A very considerable saving is effected in the construction and maintenance of industrial dwellings by this abolition of the false roof and the substitution of drying closets and terraces. There are little hot-air drying closets in the laundry for use during the frosty weather of winter.

The heating of the building has rightly engaged the architect's attention. For reasons already indicated the staircase is not heated; but as regards the dwellings it has been found advisable to provide the inmates with a central heating installation, in order to avoid what is one of the chief causes of dirt, the separate heating of each room. It is a matter of common knowledge that working people are apt to overheat their rooms, and that this is one great reason for the unsatisfactory state of their health. Accustomed to this excessive temperature, they catch cold far more readily on leaving home in the early morning. An economical central heat-

ing apparatus, giving a maximum temperature beyond which there is no passing, should lead to a marked improvement in the health of the working-classes. The system of heating by steam at low pressure solves the question from the financial point of view, and it is this plan that M. Rey has adopted.

The exterior aspect of the buildings from the public roads and the squares merits our attention. It is too generally taken for granted that industrial dwellings must be veritable barracks, with high walls broken only by windows and other structural features due to the mere brutal necessities of the architectural plan: or where style is at all considered the frontages are covered with mouldings and projections or

stripes of different colours. Both systems are alike objectionable. M. Rey has understood that really rational decoration must abolish all meretricious and useless projections. The most beautiful architecture consists, above all, in the judicious proportion preserved between fillings and spacings.

In the architecture of industrial dwellings, as in that of any other building, the first consideration should be the size of the windows, which conditions the primary essential of life within the habitation—that is to say, the admission of light. These large openings conduce in themselves to give a really cheerful aspect to the building, and simple beauty is provided by their details, the small panes so much affected in England, and the little balustrade in front. M. Rey has added a small balcony for the flowers that are so dear to the heart of the workman's wife, with little cement boxes which will need no repairing, and the initial cost of which is very small. Though these flowers are a small matter in themselves, they lead to great results so far as the building is concerned, for the tenants in the same block soon begin to vie with one another, and by means of clever fingers regular little hanging gardens come to adorn the façade. Is not this the best kind of architecture, the most



## *The Rothschild Artizans' Dwellings in Paris*

ideal and the most economical that could be imagined, and the best suited to the needs of the industrial dwelling?

Descending now into the squares I must observe that their construction, which resulted from the primary necessity of ventilation, constitutes one of the most delightful features of the work in question. We can imagine the large juvenile population established here under the guardianship of the workmen themselves, who are engaged in the workshops surrounding each of these squares. This very original arrangement solves the delicate problem of allowing the children to be in the garden while the mothers remain at home. Speaking of these workmen's workshops, let me point out that one wing of each building has been fitted with workshops in which motive power is provided for the tenants at a very low rate.

Buildings of such a size have, of course, various arrangements for the common convenience of tenants, regarding which we have already said something; these include the services of hall-porters, the cleaning of staircases, storage-room for perambulators and bicycles at the foot of each staircase, the daily removal of house refuse, which we have already explained when speaking of the kitchen arrangements, the heating apparatus, the laundry, the hot-air as well as the open-air drying closets, hot baths and douche baths, and finally a common room for meetings, with a temperance restaurant, a room especially intended for children whose parents are ill or absent for the day, and a small library, including a tenants' lending-library and a room for reading periodicals and writing.

It is interesting to find that a small room is placed at the disposal of a mutual aid society, open to all tenants and their friends.

In the front part of the buildings on the ground floor, in order to increase the cheapness of the lodgings, all available space has been hired and fitted up by co-operative societies affiliated to societies for production. We can say

no more at present about this part of the subject.

A word in conclusion upon the financial side of the question. People will say that all these amenities cost money and add considerably to the workmen's rent. Nothing of the sort. M. Rey's work proves satisfactorily that when carried out in even its smallest details by means of the most modern processes, and according to ideals as simple as those we have been expounding, the financial result surpasses all expectation. In fact, M. Rey manages to fix the rent of a living-room with an average capacity of 36 cubic metres (equal to nearly 1,300 cubic feet) at 100 fr. (£4) a year, which is at the rate of 1 fr. 90 c. (1s. 7d.) a week. The kitchen accommodation, including presses, cupboards, entrance hall, cellars, drying closets, with the use of all the common services, count for nothing in the rent. Thus, a flat containing three living-rooms, costing 100 fr. per room, is rented at 300 fr. (£12) a year. As to the net income from such buildings, if the ground rent is not too high they may yield over  $3\frac{1}{2}$  per cent.

Now that we have gone into all the details of the edifice we must return to what has determined its external form. It will be apparent from the plans for the general ventilation that it is a study of the winds most prevalent in the locality that has



WRITING CABINET  
WITH TOOLED LEATHER

BY C. R. ASHBEE. EXHIBITED  
BY GUILD OF HANDICRAFT

(See next article)

## Arts and Crafts Exhibition. Second Notice



"THE SPIRIT OF  
MODERN HUNGARY"

MODELLED BY C. R. ASHBEE  
AND ALEX. MILLER.

led to the adoption of this form. It is most essential that there should not be even the smallest part of the back and front surfaces of the building which cannot be swept by the prevailing winds: this is the only way of ensuring true aeration, and it is neglect of this simple principle that has created the inner courtyard enclosed by high walls, the stagnant atmosphere of which is the true cause of the high rate of mortality in our cities. Elaborate diagrams, prepared by M. Rey, show how easily air can circulate in these big open squares when compared with the illusory ventilation of those inner courtyards which have been the inveterate mistake of our builders.

Such are the main outlines of the workmen's dwellings contemplated in M. Rey's scheme: a vast project which conforms to our need of urgent

and necessary reforms. The circumstances to which these reforms apply are so complex that men of resolute character as well as high-trained intelligence, such as the author of this work, are needed in order to accelerate our emancipation from those ancient formulas which science is casting aside one by one, and it is imperative to persevere without flagging in the endeavour to secure a more wholesome future for the population crowded together in our cities. All the thinking elements in a country should be attracted towards this vital question; and on seeing how M. Rey has solved it we are tempted to wonder whether England, a country always open to new suggestions, will not feel called upon to follow his lead in the elaboration of similar works.

HENRI FRANTZ.

### THE ARTS AND CRAFTS EXHIBITION AT THE GRAFTON GALLERY. SECOND NOTICE

IN our first notice of this exhibition last month we dealt with the larger objects of design exhibited, and had occasion to deplore the absence of any



OAK WARDROBE, WITH EBONY  
AND BOXWOOD INLAY

DESIGNED BY AMBROSE HEAL, JUNE.  
EXECUTED BY J. POLLOCK.



## *Arts and Crafts Exhibition. Second Notice*



CHILD'S CHAIR BY LONDON COUNTY COUNCIL  
TECHNICAL INSTITUTE, SHORE-  
DITCH, UNDER PERCY A. WELLS

strong exhibits in the departments of craft relative to domestic architecture and domestic equipment. In passing to the more dilettante side of the exhibition—to that side of it which witnesses to the enormous interest now taken in the fine crafts of bookbinding, needlework, and jewellery—we pass to the strongest side of the Society's present work. We are also made aware how great an interest is now taken in those crafts which are in the nature of revivals. With the diminishing activity in household designing, with the diminishing enthusiasm—unfortunately only too apparent—for the reclamation of domestic design from debased fashions still prevalent in certain of the trades, comes an outburst of enthusiasm and activity on the side of crafts which are ornamental and pleasant, crafts which are certainly useful in an abstract way, as making for beauty, but administering on the whole to the arts of luxury rather than of use. The arts and crafts in this exhibition, almost failing to contend for improvements in the practical necessities of domestic comfort, have taken very seriously

the covers of books we shall read, and jewellery that will be worn in the evenings: these have occupied the genius of some of the members and the ingenuity of others.

From the point of view of pure craftsmanship in these departments, the work exhibited this year leaves very little to be desired. Certain names stand out prominently—Mr. Douglas Cockerell and Mr. Cobden-Sanderson—as contributors of work which may almost be said to be historical in its perfection. Their pupils and imitators, be it said, have in some cases succeeded not only in imitating very closely their good craftsmanship, but also in capturing some of the imagination and sympathy with which these designers have worked. Not a small part of the influence of their work has been in the elevation of taste and in inculcating a regard for perfect things because they are perfect, for finish and beauty as symbols for patience and care, and the doing of things for their own sake.

In those arts which are a revival we find Mr. Graily Hewitt decorating in black letters as perfectly as if that art had been continued in its practice since



CHESTNUT CHEST  
OF DRAWERS

DESIGNED BY AMBROSE HEAL, JUNR.  
EXHIBITED BY MESSRS HEAL & SON



## Arts and Crafts Exhibition. Second Notice



FRIEZE: "MUSIC"

BY A. BERTRAM PEGRAM

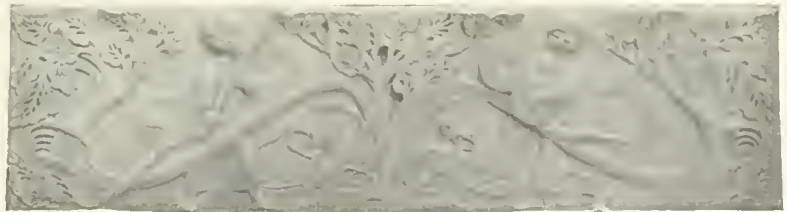
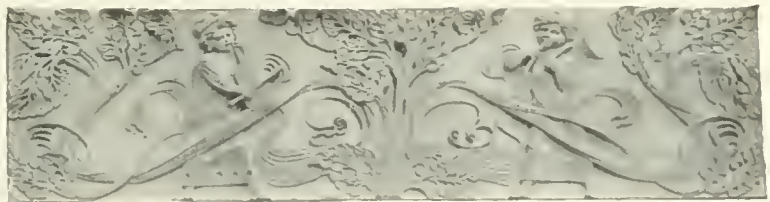


PLASTER FRIEZE: "THE HARVEST"

BY A. BERTRAM PEGRAM

the fifteenth century, instead of being forgotten with the introduction of printing from type. Miss Florence Kingsford has, perhaps, approached most nearly to the spirit of the old times which inspire her art, for her illuminations, like the old illuminations, are an embodiment of her thoughts. The images that reading the printed page have evoked in her mind are set beside the print, embellishing the border. She has worked from the same inspiration as the ancient designers, because she has designed spontaneously from her own thoughts. Not affecting archaic drawing or striving only at an outward imitation of a revived art, she has truly revived it. If her art does not come close in imitation of the ancients in the outward way, it comes more closely in an inward way. We can say of her art that it is not a revival, but a survival of one of the most beautiful arts the world has known, and we see no reason why it should not flourish under modern conditions of book production. Indeed, by the exercise of such art the most ordinary book may be made a possession, intimate and rare, dignified by the expressed thoughts

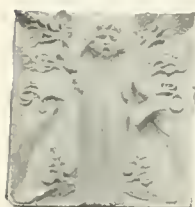
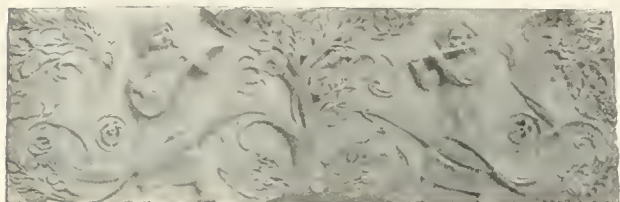
of some gifted reader. Miss Louise Lessore made a charming contribution to this department, and the work of Miss Jessie Bayes, though more closely imitative of the outer characteristics of ancient work, is, one feels, imitative out of a romantic sympathy with an age that expressed itself in art as in literature, naïvely and brightly. Besides a case containing the work of Mr. Allan F. Vigers in the illumination of books the Queen has lent to the exhibition a book of some of Tennyson's poems which is decorated by that designer. It is a work in which he has



PANELS OF ORGAN CASE

BY OLIVER WHEATLEY

## Arts and Crafts Exhibition. Second Notice



PANELS OF  
ORGAN CASE  
BY OLIVER  
WHEATLEY



carried his art to a rare height. Mr. Vigers' exhibits are characterised by a happy invention and a profound knowledge of natural form and plant life, which, however, expresses itself in a highly artistic and individual convention.

Some beautiful enamels were shown by Mr. J. E. Southall (see p. 138): they have been carried out with most refined taste and finish, and possess a singularly attractive quality of colour. We rank this case of miniatures amongst the best things sent to the exhibition this year. The drawing in them is sympathetic and highly decorative; the restraint of their colour and the classic feeling in the drawing make them, miniatures though they are, full of especial interest. The larger central design shows to best advantage his skilfully modulated colour, and the design to the left of the centre exemplifies the sense of design with which Mr. Southall carries out his work. Miss Phoebe Traquair sent an enamel triptych, *The Red Cross Knight*, which too was notable as a design in colour. The qualities which are attained in enamel by a worker with a sensitiveness to colour make it peculiarly a medium which satisfies an artistic nature. It yields back to the

artist results more beautiful than his first design, however well conceived, could indicate. The transparent and lucent quality that the colour attains lifts it into a beauty such as is only to be met elsewhere in gems. The artist learning to count on his ideas coming back to him doubled in this way in attractiveness works for accidental effects which seldom disappoint him. The difficult processes and the care needed in the achievement of good results find their reward in this. For hardly any other medium is so uncompromising, or yields so little to momentary inspiration. A charming enamel pendant by Miss Phoebe Traquair is placed beside her exhibit of *The Red Cross Knight*. It seems not quite equal to the former design in the rendering of the subject and its drawing, but has a certain charm it is impossible to escape. In design after design for pendants we find one *motif* worked to death, viz., the pearl attached to the design by a chain.

Effective and pleasant as it was at first, it surely indicates a failure of invention or a turning too often to worked-out examples when one finds



FIRE-SCREEN (Copyright reserved) BY W. REYNOLDS-STEPHENS

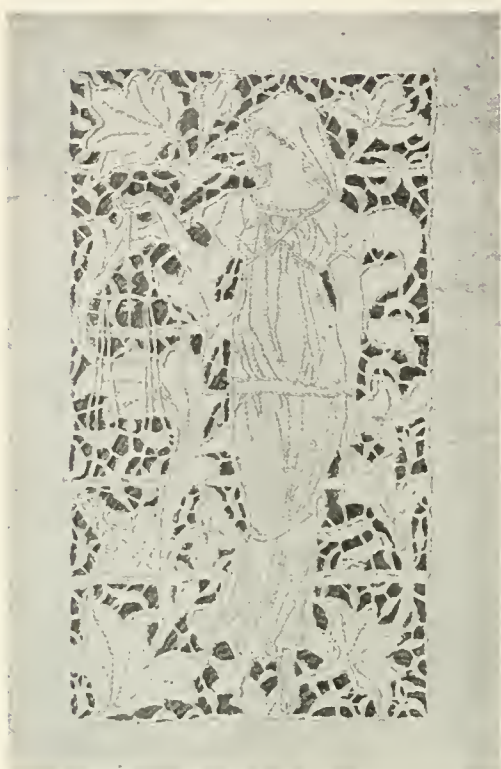




EMBROIDERED PANEL  
BY ANNE MACBETH



## *Arts and Crafts Exhibition. Second Notice*



FIRE-SCREEN      DESIGNED BY J. E. SOUTHALL.  
EXECUTED BY MRS. E. M. SOUTHALL.

this repetition. A reference to our illustrations will make the point clear. In hardly any pendant has the designer been able to resist the temptation of this little hanging pearl. Many designers have not attempted to complete their designs without the aid of it, and there are other pieces of jewellery where its absence would leave the design a great deal better in character, but for all that the designer has not felt equal to the task of foregoing it. Nothing points more certainly to weakness of design than the working of certain motives to exhaustion.



PENDANT EXHIBITED  
BY THE  
GUILD OF  
HANDICRAFT

Devices are repeated again and again without restraint until they are staled to us. Some of the pendants carried out in silver, such, for instance, as certain designs by Mr. J. Paul Cooper, indicate a skilfully finished and sculptural treatment of the metal on a miniature scale which is altogether pleasant. Mr. Cooper's lantern pendant (p. 139) gives to his work a happy invention and

variety escaping the formulas controlling so many designers around him. He has conceived some of his designs in a spirit of quaintness which we cannot help finding attractive. The jewellery of Mr. Edward Spencer, who has touched so many phases of decorative work with dignity, is excelled by few of his contemporaries in versatility of design.

An interesting exhibit was the pendant jewel of gold and enamelled work, designed by Mr. Joseph Hodel (see p. 137). It is designed on the lines of a mediæval badge worn by members of guilds



TROWEL

DESIGNED AND EXECUTED  
BY BENJAMIN NELSON



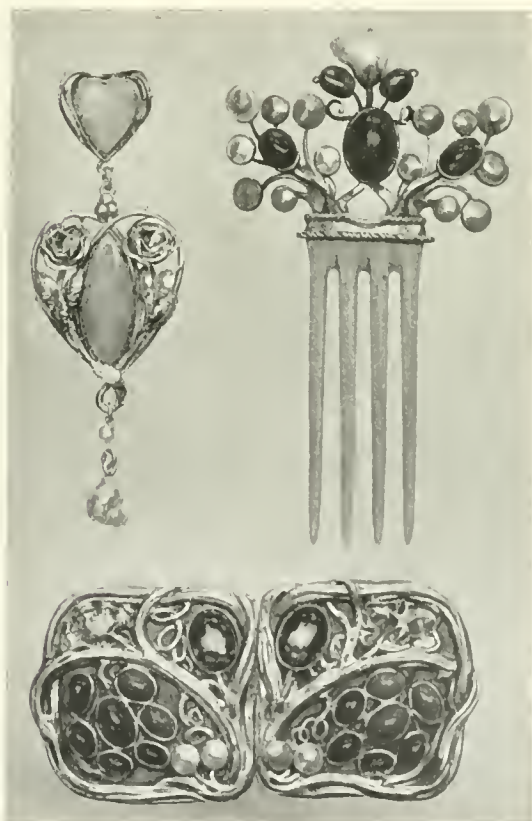
PENDANT AND  
SILVER BUCKLE

BY JOSEPH HODEL

and brotherhoods at their periodical meetings, religious or social. Such a badge as this, representing the hidden mystery of life, is suggested as a suitable badge for a guild or association of scientific men, biologists, doctors, or analysts. Its motto is *Aspice Fontem Donum Celi, et Gaudeamus*. Life is represented by a river flowing from an inner shrine (which is movable). The stream, in a circle, symbolising creative power, surrounds the shrine; fish and flowers typify created things. The idea of rejoicing is carried out by winged beings who are represented singing to the accompaniment of the harp. The work has been executed in enamel, opals, and diamonds. A pendant, pear-shaped, aqua marina represents

the pureness of the River of Life. The jewel was executed for presentation to Mr. W. V. Crake on his retirement from the honorary secretaryship of the Brassey Institute, Hastings Museum, after fifteen years' office.

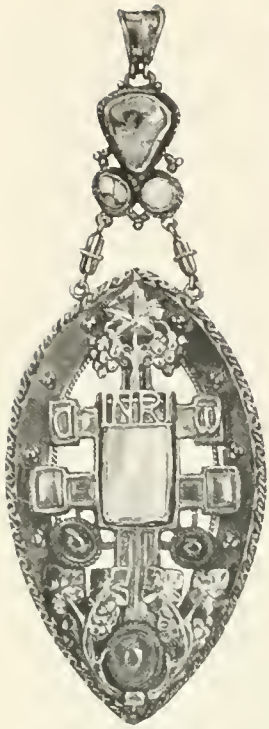
Amongst other designs by Mr. Hodel was a silver clasp modelled as a fish, in which the modelling was of an order that gave dignity to the scheme, being quite delicate in places, embodying strength in others, and the whole swept into a rectangular frame with considerable understanding of beautiful design. The design of William Morris, completed by Miss Margaret Awdry, for a pendant, called *The Briar Rose* (see p. 139), is one of the most purely beautiful things amongst the jewellery; the workmanship is exquisite and sensitive, and the arrangement of colour obtained by the stones is one of variety and distinction, harmoniously blending the elusive colours of the stones. In referring to Mr. Paul Cooper's designs, mention should have been made of the hair ornament in silver reproduced on p. 137. It is apparent that it is restrained and simple, but, like the foregoing



PENDANT, COMB  
AND CLASP

BY JOSEPH HODEL

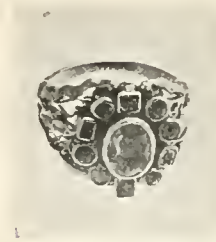




PENDANT BY EDWARD SPENCER



PENDANT EXHIBITED BY THE GUILD OF HANDICRAFT



RING EXHIBITED BY THE GUILD OF HANDICRAFT

an elusive, sparkling note, an additional note of beauty perhaps laid upon some beautiful substance. Anyone regarding jewellery from this standpoint must see a great deal, even in the best modern work, which approaches far too closely the vulgarity of useless display—display

either of the material or the designer's ingenuity. A jewel which we remarked as a particularly valuable lesson in refinement and in the delicate mastery of the material is a necklace and pendant by Mr. Bernard Cuzner, in which, on a very small scale, a turreted ship is designed in silver. This piece of work seemed to us to mark perfection of craft in this class of design, which, avoiding precious stones,

piece of jewellery, the accents of colour arrived at in arranging the stones give to it a valuable and rare effect. As a hair ornament it has the merit of not being too heavy; so many of the modern hair ornaments are so weighty that it would be difficult to wear them. There is too great a tendency in modern jewellery to make large things. One of the drawbacks to the prevalent use of enamels which may undoubtedly be set against the many beautiful designs arrived at by its use, is that designers have aimed at large luscious effects, at a rich embodiment of colour and variety, at the expense of what is chaste, restrained and delicate. Much of the jewellery made now by good designers is neglected by the ordinary purchasers on the score of its being so large and calling to itself so much attention. The greater the love of jewellery a person has, the more they must, if they be people of taste, love it for its legitimate charm—that of giving



PENDANTS

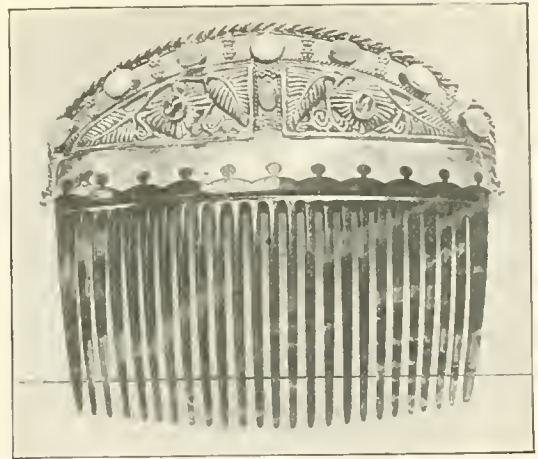
BY EDWARD SPENCER



## Arts and Crafts Exhibition. Second Notice

seeks to create a jewel from silver by the exquisite treatment it receives. Some designs in gold by Miss Gladys L. Falcke possess the same merits, especially a cross and brooch, both of which exhibit the most skilful workmanship and a finished treatment worthy of the traditions of the metal.

There are many designs the mention of which space compels us to leave until the following number of *THE STUDIO*, and we shall have others to illustrate beyond those which are given in this article. It is an interesting question where all this industry and ingenuity in the designing of jewellery is leading. Certainly the rivalry must spur the very best out of our designers, but though there is such a wealth of jewellery this year, and it is all of considerably high standard, yet one could easily



SILVER HAIR ORNAMENT

BY J. PAUL COOPER

as a painter sells through. If the supply is not overwhelmingly in excess of the demand, then it means that in some circles of society the wearing of large quantities of jewels must be in fashion.

For the most part the bookbindings which we reproduce this month are from Mr. Douglas



PENDANT

EXHIBITED BY THE GUILD  
OF HANDICRAFT

count the few pieces of surpassing merit. To a large extent, the same effects are tried by different designers, and in a great deal of the work variety consists of a kaleidoscopic change of gems. It is an extraordinary thing to contemplate the flood of production in this rare yet almost barbaric art. What does it point to in these days when so many problems of necessity demand the attention of the rich? The ideals which hold sway, for the most part, in the twentieth century amongst thinking people (especially people whose imagination is affected by the evils of their time), are of such a nature that it is difficult to reconcile their existence with the vitality of this luxurious art. It is evident that the "trade" absorbs little of the best jewellery; it leaves the designer's hands by such channels



ENAMEL PENDANT;  
"RIVER OF LIFE"

BY JOSEPH HODEL

## Arts and Crafts Exhibition. Second Notice

Cockerell's case. No one knows more thoroughly than Mr. Cockerell the ins-and-outs of the art of bookbinding, its history, and its traditions. He also is the possessor of a wide-minded understanding of what is demanded of the modern bookbinder who, whilst retaining the true traditions of his art, wishes to meet the demand for beautiful books, at a not prohibitive price, which does certainly exist and, we suppose, always will. Bookbinding is an art so inextricably bound up with the history of civilisation that its study is one of absorbing interest apart from the acquisition of any knowledge of how to design and use the tools. In an essay on bookbinding, written by Mr. Cockerell some time since as an introduction to an exhibition of his works at the Book Lovers' Library, the author dealt with his subject in such a way as to arouse general interest and to attract fresh students to the fascinating craft. We remember that a healthy vein of common sense, coupled with humour, ran through Mr. Cockerell's essay, as where he deprecates the unsightly ragged edges of entirely uncut leaves, with the harbour they offer to dust and the difficulty of turning them over. On the other hand, he rightly objected to the solid gilt edge, suggesting, to use his own words, part of

a brass bedstead. He advocated trimming before sewing and gilding the edges in the rough, and explained that edges "gilt on the rough" have a richness exceeding in beauty edges "gilt on the solid," and have, moreover, a look of appropriateness,

because they are so obviously the edges of leaves of paper and not the side of a solid block. All this is a very interesting word to have on this vexed question. The author also pointed out that the investigation of the committee appointed by the Society of Arts to enquire into the causes of the premature decay of the leather used in modern bookbinding showed that it is impossible almost for any but highly-skilled experts to test leather for binding. With regard to the tooling of books, which always gives such interesting quality to Mr. Cockerell's own work, we cannot do better than quote from his admirable essay: "The great beauty and life of good gold-tooled ornament comes from the fact that each tool is put down separately, so the impressions reflect the light at slightly different angles. An elaborately gold-

tooled binding, costing many pounds, can be copied on a block and hundreds of copies made at a trifling cost. The copy may reproduce every line of the original, but being all in one plane the



PENDANT  
EXHIBITED  
BY THE  
GUILD OF  
HANDICRAFT

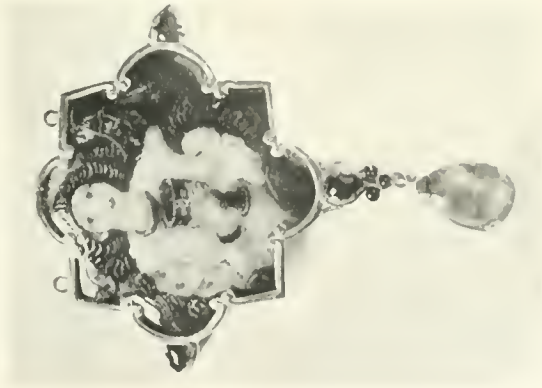


MINIATURES

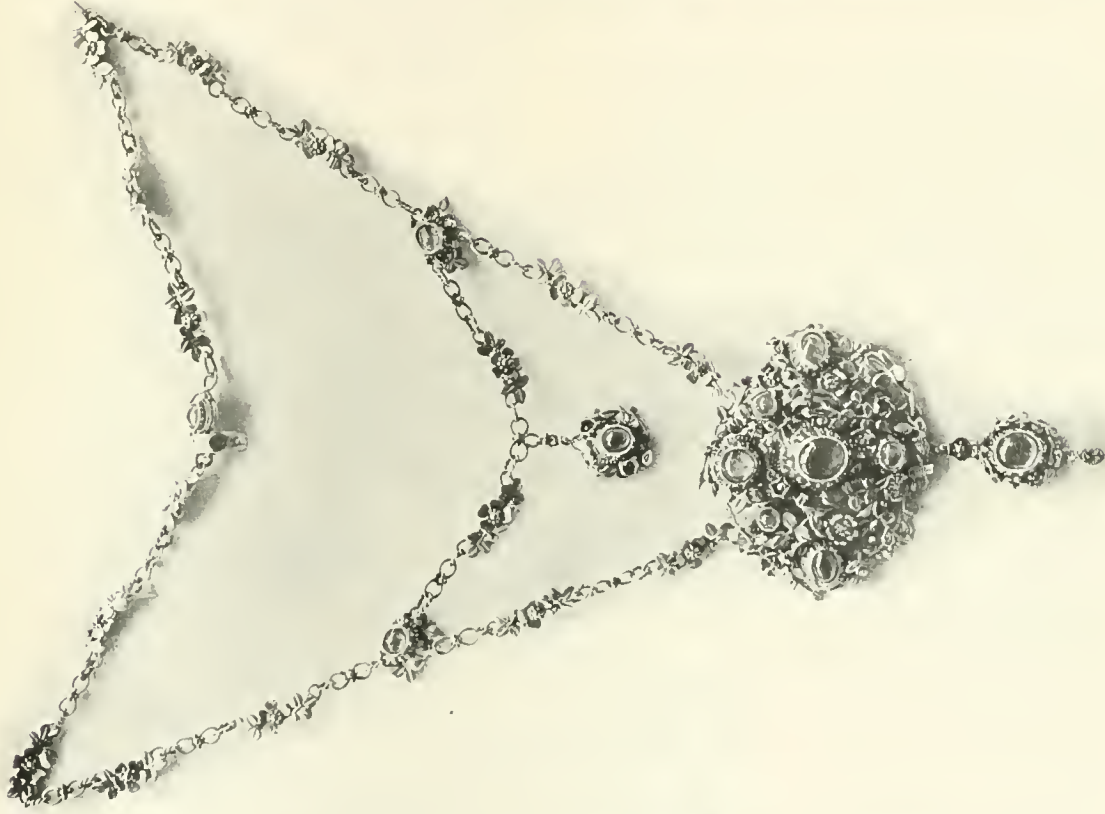
BY JOSEPH E. SOUTHALL



PENDANT EXHIBITED BY  
THE GUILD OF HANDICRAFT



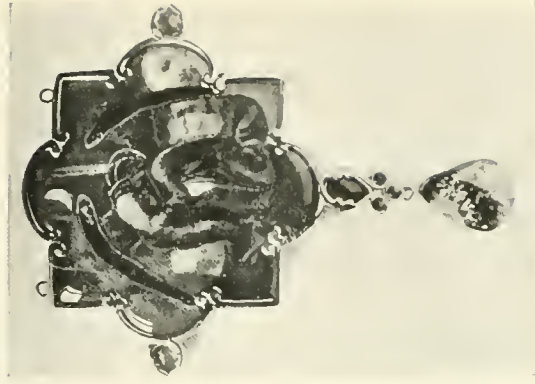
ENAMEL PENDANT  
BY PHIBE TRACQUAIR



PENDANT AND CHAIN: "BRIAR ROSE."  
BY MARGARET AWDRY AND WM. MORRIS



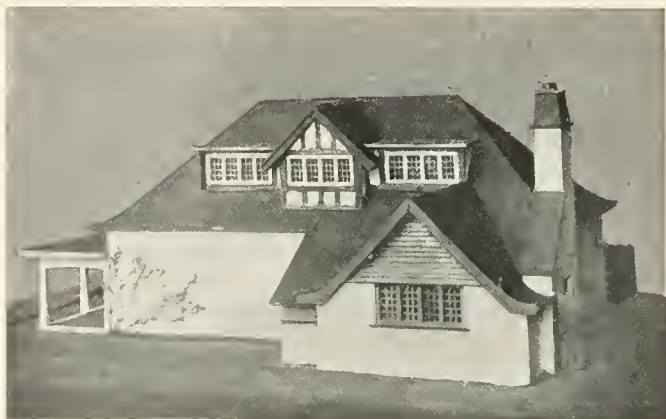
SILVER PENDANT  
BY J. PAUL COOPER



ENAMEL PENDANT  
BY PHIBE TRACQUAIR



## Arts and Crafts Exhibition. Second Notice



MODEL OF COUNTRY COTTAGE

BY C. HARRISON TOWNSEND

life and brilliancy of the original will be wanting; that is, there will be wanting just those qualities that made the work worth doing."

If this should help any of our readers to a better appreciation of the work in the bookbinding exhibits, we feel sure that Mr. Douglas Cockerell will be glad that we have made use of his own words in helping those whose knowledge of the craft is still slight to a greater appreciation of the beautiful craft which owes so much to-day to Mr. Cockerell's enthusiasm. The conditions of modern life account for the extraordinary output of books each year, and the provision by the book-trade of meretricious and ornate-looking bindings at a cheap price have vitiated any taste which may be latent in the average person for even a satisfactory and worthy binding apart from one of beauty. Such designers as Mr. Cockerell and Mr. Cobden-Sanderson, with their regard for useful beauty, stand out against the commercial background of expensive ugliness, and still preserve an ideal which in our day, more perhaps than at any time

in history, seems destined to be lost. Of course there are books which deserve a cheap and even a bad binding, but authors whose books imprison enduring thoughts can, as we know, be bound beautifully if we wish: can remain to history as the product of our "renaissance." For the revival of bookbinding has brought development to the art of design in relation to trade bindings, and for this we should be perhaps more grateful in these days than anything else.

The needlework in the exhibition this year is all on a small scale, but the executive power displayed is in



DECORATIVE PICTURE IN FRAME

BY W. J. NEATBY

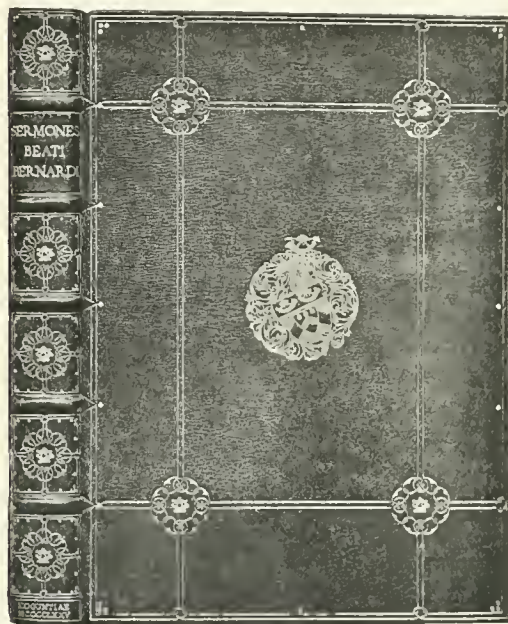
## *Arts and Crafts Exhibition. Second Notice*



BOOKBINDING BY DOUGLAS COCKERELL

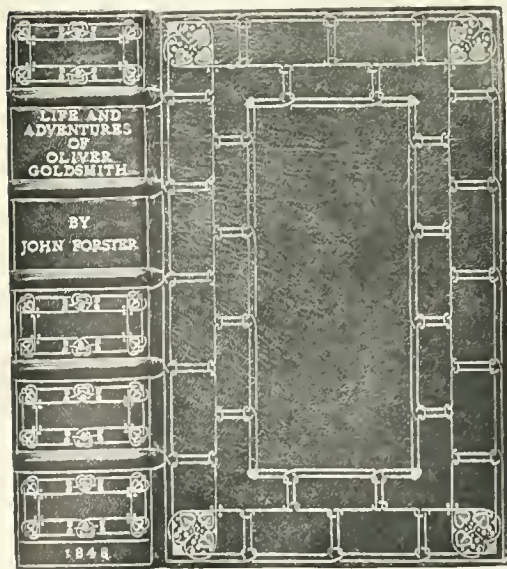
nearly every case what should be desired. In one or two cases there seems a departure from the legitimate aims of needlework. Where realistic attempts at landscape have been made, one cannot help wondering why the medium of wool or of silk, with the lengthy process of its working, should be adopted in preference to paint. The difficult matching of tones certainly must be interesting to the worker, which latter fact does justify any art to a large extent ; but, considering the arbitrariness

of the limitations of the material, the time spent in realistic work does not seem to carry us very far in results. Another question arises—that of the movement of nature and the unfitness of representing it in a material which, however expert the worker's fingers, can at no time be sufficiently rapid ; for any arrested movement in art is achieved most legitimately in a medium quickly worked, open to the ready alteration and amendment which after-thought may suggest. Having noted these points there is one other which suggests itself to us in looking at the needlework exhibited, and that is the fact that much of it does not seem to serve a



BOOKBINDING BY DOUGLAS COCKERELL

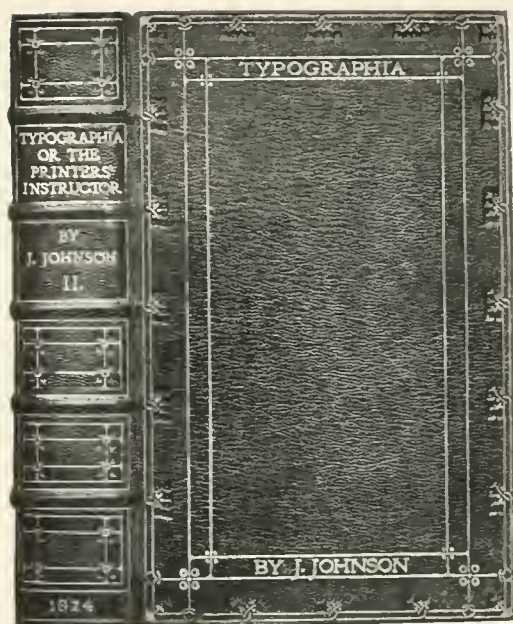
sensible end. A panel in which the decorative motive has been worked out to the completeness which would enable it to be hung with decorative value almost anywhere is rare ; and it is obvious that, in working such panels with a view to sale, the designer often works in the dark as to its ultimate destination. A consideration of these points makes us feel that the effective use of the art is greatly limited when exercised entirely for its own sake in a panel. There are many materials in domestic use where the craft might be brought into play far more often than it is ; and we feel that these fields are greatly neglected by needleworkers, and that encouragement is lacking from purchasers for no accountable reason. A design for a cushion by Miss May Morris sets a striking example of a



BOOKBINDING BY DOUGLAS COCKERELL



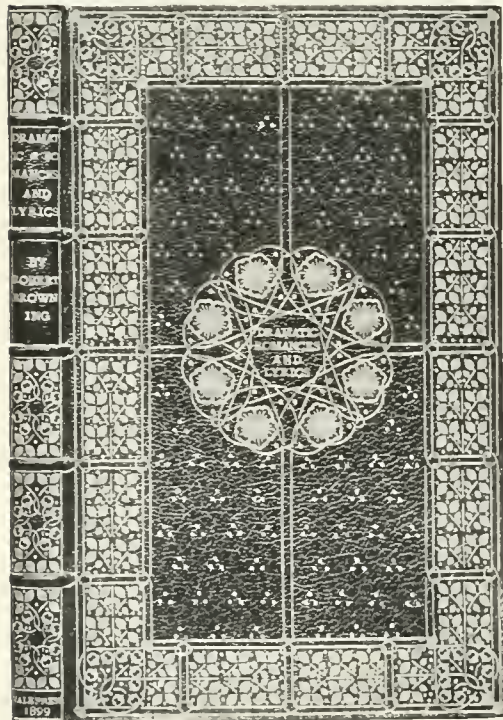
## *Arts and Crafts Exhibition. Second Notice*



BOOKBINDING

BY DOUGLAS COCKERELL

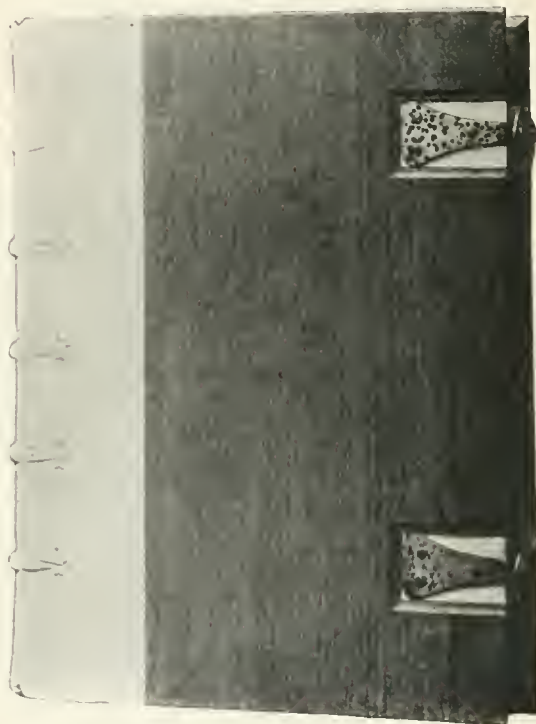
highly decorative and useful application of the art. We shall have occasion, in our next article on the exhibition, to refer to the cushion again, and give an



BOOKBINDING

BY DOUGLAS COCKERELL

illustration. The embroidered panel by Miss Anne Macbeth given on p. 133 is the only example of her beautiful work in this year's exhibition. No one has carried out the art on principles of pure decoration to a more logical conclusion than Miss Macbeth. Her regard for colour has always been one of the prominent features of her designs, a regard which arises out of a very refined sense of what is permitted in the licence of contrast and of what is most suitable in arranging harmoniously flat spaces of almost pure colours, so as to attain great delicacy in effect.



BOOKBINDING

BY THE ESSEX HOUSE PRESS

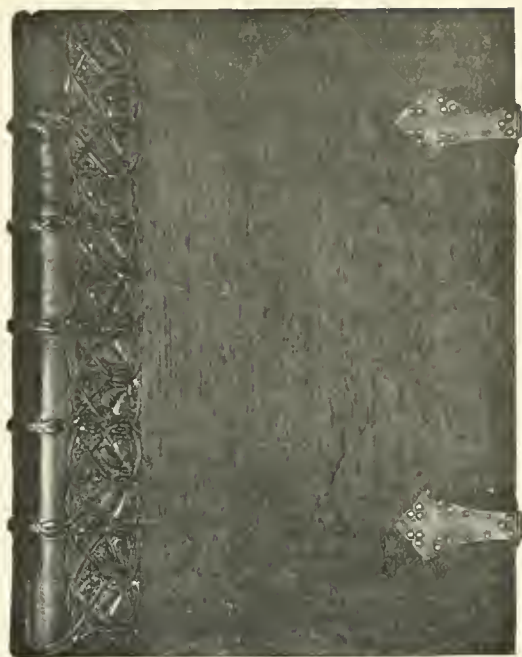
We referred in our last article to the cut needlework design by Mrs. Southall, but on account of our illustration it were well to do so again. Owing to the simple character of the material, our illustration conveys very accurately the many praiseworthy qualities of the design, and quite effectively hints at the excellence of the execution, and the precision and sympathy with which the pattern has been cut. Nothing indicates more the all-embracing influence of the Society, when one pauses to think of it, than in turning from the study of this delicate fabric to catch a glimpse or Mr. Bertram Pegram's large frieze in plaster at



## Arts and Crafts Exhibition. Second Notice

the end of the room. It enables one to realise very acutely the dignity of the programme which has held the Society together in its pursuit of decoration of whatever kind. No other exhibition has anything to challenge the visitor's thought like this sudden transition from precious and gentle arts to the art of sculpture itself. *The Harvest*, by Mr. Bertram Pegram, with its sense of full and powerful decoration, hanging at the extreme end of the galleries, does certainly bring the whole exhibition to a very dignified conclusion, when, having traversed all parts of it, we arrive at that end.

There are, however, many things in the galleries which we have not touched upon. Apart from the cases of books and jewels in the centre, and the pieces of furniture, etc., ranged close to the wall, there are many objects placed about in various parts of the galleries, some of which claim to be considered with the more important of the exhibits. Such, for instance, is the fire-screen (see p. 132) by Mr. W. Reynolds-Stephens, which shows a refined piece of metal-work, carried out with pleasure in its quiet design and perfect fitting. A plaster panel is exhibited of the carvings made by Mr. Oliver Wheatley for an organ-case (pp. 131-2); and their unique fancifulness remains, at the same time, suitable in symbolism for the decoration of an organ: they must give the

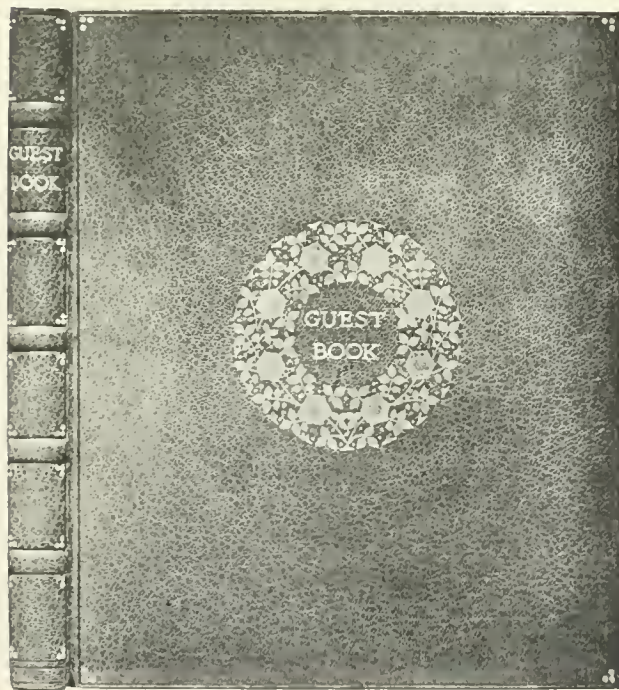


PATTERN BOOK

BY MISS E. G. WOOLRICH

instrument a character of its own, and, at the same time, are of real artistic value. In our former article we had insufficient space to complete our reference to the textiles. The tapestries, *Hedge-nook* and *The Dunkeld*, designed by Mr. Cecil Millar, are pleasant alike in design and in colour; his design for linen, *The Birds and Fruit*, simplifies itself to a well understood convention. A beautiful piece of handwoven and appliqué linen, executed with extreme skill, is from a design by Mr. L. Vezey Fitzgerald. Mr. Edmund Hunter's tapestry curtain, *Vine and Pelican*, demands close attention. Two designs, marked *f* and *g*, among the printed cottons of Mr. Lewis F. Day, are of the eminent designer's best. Calling for especial notice amongst embroideries is the delicate forget-me-not embroidered linen dress for a child by Miss Elaine T. Lessore; it is difficult to remember a design of more charm in its way. An unfinished pattern by Mrs. Walter Cave claims attention, and the designs exhibited by Mr. F. Vigers and the Misses R. Vigers and M. Symonds are of much interest.

We are illustrating a pattern book



BOOKBINDING

BY DOUGLAS COCKERELL

## Modern French Pastellists

designed and executed by Miss E. G. Woolrich, which affords an example of a well-thought-out binding in leather and a harmonious combination with the brown wood of the covers. The metal clasps are in thorough keeping with the binding of the book, and the execution of the whole leaves nothing to be desired. The design of the binding is particularly attractive. The book is exhibited in a case containing a great deal of quite interesting work: a leather box by Miss Nelia Casella, beautifully executed, but frankly reviving *motifs* of old leather work; and three or four bookbindings of considerable interest—viz., Mr. S. S. Hewitt-Bats' "Rossetti," Miss Janet Mahomed's "Lectures by W. Morris," "Chaucer's Canterbury Tales," by Miss Irma T. Rowntree, "The New Life" and Keats' "Sonnets," by Miss Isabel Logan—books showing the best elements of modern bookbinding, by their thorough workmanship and by their original and apt designs. Whilst observing closely good tradition, the designers have proved themselves the possessors of individuality, and this gives a distinctive character to their respective works. (*To be continued.*)

## MODERN FRENCH PASTELLISTS: L. LÉVY-DHURMER. BY FRANCES KEYZER.

It was about eight or nine years ago that the name of Lévy-Dhurmer began to make a stir in the art world. An exhibition which he held at the Georges Petit Galleries, comprising a collection of the work he had done during a period of ten years, attracted the attention of connoisseurs; and since then every canvas he has produced has been welcomed as an interesting achievement.

M. Lévy-Dhurmer has undoubtedly studied the methods of Leonardo, whose influence is especially noticeable in his early manner, and has sought the same forms of expression as the great Florentine. As remarked in an article on his work as a painter which appeared in *THE STUDIO* for February, 1897, it was from the great Italian masters of the fourteenth and fifteenth centuries that he acquired his love of the imaginative and the ideal. Nevertheless modern art has had an unmistakable influence on the smile of the Circes and Naiades



"JEUNES TUNISIENS"

BY L. LÉVY-DHURMER





PASTEL PORTRAIT, BY  
L. LÉVY-DHURMER



## Modern French Pastellists

of his fantastic symbolisms, and the meaning is decidedly more degenerate. His paintings and pastels are generally one-figure studies; but the significance of each picture is conveyed as much by the background and surroundings as by the figure itself. The surroundings play a special and important part in this artist's work, for they are almost invariably imaginative, or efforts of memory. In other and less able hands such a proceeding might affect the earnestness of the work, but that clearness of vision which is one of M. Lévy-Dhurmer's salient characteristics enables him to reconstitute and reproduce a landscape that has impressed him. In fact, the painter not only sees again the rocks and the trees, the hills and the valleys he has admired, but the same sensations that moved him at the time are revived in him with scarcely any diminution of strength.

In his *Portrait of Georges Rodenbach*, at the Luxembourg Galleries—a view of “Bruges la Morte” constitutes the background—that city whose pinioned roofs and associations of dreamy dulness appealed so powerfully to the poet—M. Lévy-Dhurmer evokes the remembrance of the work that made Rodenbach famous, and places the bust in the same atmosphere in which the poet wrote, like a monument raised to his glory. No one can look upon his portrait without recalling the talent of the departed author, and herein M. Lévy-Dhurmer pays a graceful tribute to his memory. As a portrait painter he has the gift of grasping the character of the person before him. He is the painter of the mind as well as of the flesh. In this respect he reminds me of a passage in the “Journal des Goncourt,” where Edmond de Goncourt tells of the impressions of M. de Montesquieu, after a *séance* with Whistler. M. Lévy-Dhurmer seems also to

“pump out something of your individuality—to take the life out of you”; he sees through your body into your soul.

If M. Lévy-Dhurmer paints a native of Morocco, of Italy, or of Holland, he is so impressed with the climatic influences on the nature of the individual that the work becomes enveloped with the characteristics of the country. This is exemplified in the children's heads in his pastel drawing, *Jeunes Tunisiens*. It is not the colouring of the laughing, mischievous little faces, with their tufts of black, frizzy hair upon their little round heads, that makes them Tunisian, but an indefinable something in the work itself, that leaves no doubt as to the country in which they were born. *Aïcha* is also a native of Tunis, and her eyes with their brilliant blackness tell their own tale.

The portrait of a young lady reproduced on the



“LA VILLE CLOSE”

BY L. LÉVY-DHURMER



PASTEL PORTRAIT. BY L. LÉVY-DHURMER





## Modern French Pastellists

preceding page is executed in another atmosphere ; it is of lighter *facture* altogether. The lighting of the face, the eyes with their peculiar intentness, have much of the personality of the painter in them ; in fact, the eyes are the illustration of his soul. *Le Mal d'Aimer* is another expressive work, and needs little description. The moonlight, the water, the deep shadows of the trees, the pensive man and woman, are beautiful. This work could have been called with equal significance "Silence"—the silence of night, the silence of love. *La Ville Close*, another remarkable work, illustrates the peasant in her limited sphere with limited intelligence—everything white and colourless.

For many years M. Lévy-Dhurmer devoted his energies and talent to the management of M. Clément Massier's Artistic Pottery Manufactory on the Golfe Juan, and his labours in this direction have been of great service to him as a painter. It was, indeed, during his tenure of this office that much of his best and most imaginative work was done.

His work, say the majority of his critics, is essentially decorative. But it seems to me that the word

decorative is not always understood by those who use it. If by decorative is meant colour—the beautiful, harmonious combinations and arrangements of tones that serve to ornament and enliven the walls of a building—and the eyes of the public are to rest upon the walls and be impressed therewith, then may colour be called decorative. But if men and women—the public—are assembled for one another and not with the purpose of admiring a building, they themselves become more important than the decoration. Then the grey and brown background is more helpful, as it brings out the colour in the central subjects, in the people ; and these greys and browns are decorative. When the interest is concentrated on the walls the decoration should be colour ; but when the interest is in the figures the decoration should be neutral. M. Lévy-Dhurmer's works are more than decorative.

I cannot better conclude this brief notice of the talented artist than by reiterating the characterisation of his art which was uttered by a critic nearly ten years ago. A determination to master the mysteries of his art, an astonishing power of draughtsmanship,



"LE MAL D'AIMER"

BY L. LÉVY-DHURMER



"AÏCHA"

BY L. LÉVY-DHURMER

taste of a rare order, a flexible and delicate fancy, a genuine love of all that is exquisite and subtle, without any trace of affectation, a fine sense of order and harmony of line and colour—these are the qualities by which the work of this versatile genius is distinguished.

FRANCES KEYZER.

## TECHNICAL HINTS FROM THE DRAWINGS OF PAST MASTERS OF PAINTING. V. JOHN HOPPNER, R.A.

THE charming study by John Hoppner, R.A., which we have selected from the Print Room of the British Museum to illustrate our series this month is rather lighter and less severe in its convention than the previous subjects. It is drawn with a blacklead pencil and red crayon. It may possibly have been a preliminary study for a portrait; but, from the elaboration of the face, we are justified in concluding that it was perhaps a study made by

the artist for his own pleasure, and complete in itself. The mount in which it is now shown seems to have cut off some of the work on the left of the drawing. In the handling of the materials the artist has shown a very delicate and at the same time free treatment. It is very suggestive of the charming freedom of the brushwork of his portraits of ladies, some few of which are not unworthy of hanging beside the works of his immediate fore-runners, Reynolds and Gainsborough, by whom, indeed, he was doubtless inspired. Hoppner left many studies in chalk, which are less known than they should be. His treatment of this subject was not at all unusual during the period. The use of a red chalk to suggest the warm tints of the flesh and to complete a drawing begun with black, whilst quite conventional and in no way suggestive of true colour, is quite legitimate and interesting. And from the success with which he has caught and recorded the grace of the pose of his sitter and her passing expression, he doubtless learned much to assist him in painting her portrait, if that was his object in making it.

On the other hand, if the study was intended to be complete in itself, as it well may have been, we can perhaps better understand the great elaboration used in the use of the red chalk upon

the face; and we may note the extreme delicacy with which but a faint stamping upon the neck and breast serves to separate this latter from the white drapery surrounding it, and the happy effect of the dark touches of pencil on the trimmings of the fichu.

The National Committee formed at Amsterdam in connection with the commemoration of the tercentenary of Rembrandt's birth is organising a grand national *fête* to take place on the 16th of July next. Through the instrumentality of the committee the house in Jodenbreestraat where the great master spent the best (and also the most mournful) part of his life has become the property of the City Council, on the condition that no alteration shall be made in the façade without the sanction of the Rembrandt Society of Amsterdam. The committee has also arranged for the publication, under the editorship of Dr. Hofstede de Groot, of a special work containing reproductions of some two hundred paintings, engravings, and drawings of biblical subjects by Rembrandt.





(BRITISH MUSEUM)



STUDY IN GREY AND RED BY J. HOPPNER. R.A.





# STUDIO-TALK

(From our own Correspondents)

LONDON.—We have pleasure in reproducing some further examples of Mr. T. L. Shoosmith's water-colour painting. The artist has arrived at considerable knowledge of the resources of his medium, and paints with a very dainty, precise touch, and with a sensitiveness to colour. There is a certain old-fashioned air about some of his work, brought about perhaps by his studious regard for pictorial effectiveness in composition. He suggests the movement and life of the streets with a happy gift. Some time since an article was devoted to Mr. Shoosmith's work in *THE STUDIO*. Much is to be expected of so earnest a student of water-colour painting. Mr. Shoosmith rarely if ever attempts oil painting: he has so habituated his thoughts to water-colour that an interpretation of nature would not, he feels, come from him, for a long while, so effectively in another medium. There is an apparent ease about Mr. Shoosmith's work that is deceptive: he proceeds slowly but without indecision, and it is from the absence of indecision that his drawings attain the appearance of spontaneity which is a large part of their charm.

Much interest was aroused by the recently concluded exhibition of paintings of the late Arthur Melville. Early in his career the painter came to the fore of English water-colourists and explored seemingly every possibility of the medium. Towards the close of his life he transferred his analytical industry to the business of acquiring as profound a knowledge of the resources of oil painting, and transferred to it his personal vision and technique. His unfortunate death, which

took place suddenly on August 29th, 1904, from typhoid fever, removed him before he had reached the zenith of his remarkable powers.

Some of our most prominent painters owe a large debt to Melville: his work can certainly be detected as the inspiration of much water-colour work to-day. Whilst his position as a water-colourist has by common consent been admitted to be one of singular pre-eminence, as an oil painter he has never received the complete recognition which his work deserved. It is true that his early death prevented him from bringing all that he essayed in the latter medium to its logical conclusion; but the recently closed exhibition has, we think, done much to show that at the stage at which



"VERNON"

BY T. L. SHOOSMITH

## Studio-Talk

he left them his oils remain amongst the most important achievements in contemporary painting.

It is long since art has had such a welcome event to chronicle as the Turners which have recently been brought to light from the stores of the National Gallery. Twenty-one of these have been removed to the Tate Gallery. They are examples of Turner at his best in his final manner. Hitherto condemned to obscurity as "unfinished," these pictures anticipate to some extent the study of light which later became the inspiration of Impressionism.

Mr. A. Lys Baldry held in February a small exhibition of notes and sketches in oils and water-

colours, at the Ryder Gallery, for the most part made in the neighbourhood of Christchurch. Two portraits and some figure-studies completed the exhibition. The portraits were possessed of considerable charm, displaying Mr. Baldry's art at its best. The degree of finish which characterised them, as compared with the broad treatment in his landscapes, indicates the range of sympathy that has been so valuable to Mr. Baldry in his career as a critic. His well-known admiration for the works of Albert Moore manifested itself in some of the figure subjects, as it has often done in his writings. We noted *Christchurch Priory*, *Rain Clouds*, *The Sandpit*, amongst the best of the water-colours. In *Christchurch Harbour*, Mr. Baldry proved himself capable of a very sympathetic handling of pastel.

The First Exhibition of works by artists resident in Kensington, was held at Leighton House in January. The exhibitors included such prominent artists and sculptors as Hamo Thornycroft, R.A., J. Byam Shaw, W. Holman Hunt, O.M., Walter Crane, George Thompson, Prof. Moira, C. H. Shannon, George Santer, F. W. Pomeroy, A.R.A., Miss E. Fortescue-Brickdale, and many other well-known painters.

Mr. R. Gutekunst held in his gallery in February, an exhibition of original etchings by Charles Jacque. It is doubtful if Jacque is appreciated at his value, except by connoisseurs. Beyond his craft as an etcher, which was of the highest order, he possessed a decided temperament as an artist, which enabled him to treat with an imaginative sympathy country life and character. His etchings deal largely with the homely side of such life, but he also rendered very beautifully the emotional loneliness of nature



"ISSOIRE, AUVERGNE"

BY T. L. SHOOSMITH





"ASTWELLS, NORTHAMPTONSHIRE." BY T. L. SHOOSMITH



## Studio-Talk

At the Goupil gallery, a modern nature-lover, Mr. G. Leon Little, exhibits. Mr. Little is not an artist who parades his art for its own sake: he subordinates it always to a certain restrained fidelity to nature, which gives a peculiar charm to a collection of his works seen together.

The Carfax Gallery exhibited in February paintings, drawings and colour prints by Mr. W. Graham Robertson. The portraits and figure paintings were characterised by an inventive sense of colour, through which the artist seldom failed to arrive at an achievement of delicate beauty. His landscapes successfully dealt with problems of bright sunlight caught on the trees and on the roadway, without divorcing emotion. The drawings chiefly included original designs for Mr. Graham Robertson's illustrated books, to which an article was devoted in *THE STUDIO* for November last year. Quite unusual interest was attached to the artist's experiments in search of the lost method of William Blake's colour printing, which, it would seem from results, he has nearly succeeded in discovering. He showed that in putting his experiments into practice he was able to obtain in no small degree

the beautiful results for which the process was remarkable.

The two new associates elected by the Royal Society of Painters in Water-colours were Mr. Charles Dollman and Mr. Sydney Curnow Vosper.

The winter exhibition at the Royal Academy of Old Masters was this year exceptionally interesting. There was the usual challenging of the authenticity of certain works, but the exhibition represented Reynolds, Gainsborough, Romney, Hoppner, Raeburn, the great school of English portraiture, adequately, and provided food for the most interesting study. Morland was shown in his paintings here to great advantage, and there were interesting Hogarths. The section devoted to Victorian art included valuable works by Rossetti, Burne-Jones, Lord Leighton, Simeon Solomons, Walker, and Pinwell, and studies by G. F. Watts. But perhaps the most memorable feature of the exhibition was the appearance of the Franz Hals, entitled *The Painter and his Family*.

The but recently closed exhibition of the Royal Society of Miniature Painters was held this year in the Modern Gallery. With the exception of a few works slightly too photographic, it proved interesting. It departed from portraiture in the work of Miss Jessie Bayes and Mr. Neatby, and wisely, for both these artists contributed not a little to the attractiveness of the exhibition. Mr. Alyn Williams's work; some delicate heads of children by Miss M. J. Scott; some work decidedly clever, but not strictly regarding the limitations of the miniature, by Mr. Cecil W. Quinnell; *Fillette dans un Jardin*, by Miss G. Debillemont-Chardon; the scholarly work of Mr. Lionel Heath; miniatures by Misses Hepburn Edmunds, Lucy Stratton, and Aimée Muspratt, and by Messrs. F. E. Young and R. Jeffcock, were the



"ST. VALÉRY-EN-CAUX"

BY T. L. SHOOSMITH



most noticeable things in the exhibition. The Society last month lost its honorary treasurer by the death of Mr. Edward Tayler, who was also one of its founders. Mr. Tayler has been called the father of the present-day miniature painters, for he was the connecting-link between the days of Sir William Ross and the present time.

We reproduce some designs for book-plates from the dainty pen of Mr. J. Walter West, the accomplished water-colour painter to whom the public are indebted for so many charming eighteenth-century subjects, treated with a sympathetic regard for that picturesque period of history. Mr. West is no less certain of himself as a pen-and-ink artist than he is with colours, and his sound draughtsmanship gives reality to his attractive drawings. The book-plates which we give are particularly pleasant in their adaptation of the fascinating eighteenth-century costume to the purposes of design.

At the Leicester Galleries the exhibition of Millet's drawings, just closed, has been the centre of much attention. They form part of the late Staats Forbes collection. Millet's great fame partly rests upon his drawings, and the directors of the Leicester Gallery were to be congratulated on

affording the public this opportunity for the study of many of the principal works representing this side of his art.

The exhibition of the Society of Women Artists this year was less successful than usual. We noticed the names of Misses Fannie Moodie, Sylvia Drew, E. M. Wilde, N. Harvey, L. Bowan, Winifred Austin, Mrs. C. Blakeney Ward, Misses Patty Townsend Johnson, M. S. Hagarty, and especially Miss Mildred Butler, A.R.W.S., amongst the best contributions to the exhibition. The exhibits of handicrafts held very little of interest.

The exhibition at the Baillie Gallery of paintings by the Liverpool School of Painters of water-colours by Oliver Hall closed this month. The Liverpool School formed the nucleus of the Liverpool Academy from about 1845 down to the close of the sixties. The reputation of the Liverpool School rests chiefly with W. L. Windus, John Wright Oakes, William Huggins, Henry Dawson, and Robert Tonge. An



BOOK-PLATE BY J. WALTER WEST  
(By permission of Mr. H. E. Verey)



BOOK-PLATE BY J. WALTER WEST

admirable account of the Liverpool Academy from 1810 to 1867, with memoirs of the principal artists, was recently written by Mr. H. C. Marillier, who appended an interesting note to Mr. Baillie's catalogue. With the exception of Windus, the pre-Raphaelite, and Huggins, who was an animal painter, the principal feature of the exhibition was landscape. Mr. Marillier in his note, which so admirably served to explain the features of the school, pointed out that they were the apostles of *plein air*, the devotees of *paysage intime*, nearly a generation before these phrases had been invented. The water-colours of Mr. Oliver Hall, who learnt a great deal direct from a famous member of the Liverpool group, completed Mr. Baillie's exhibition. Mr. Hall's water-colours, characterised as they are by careful and sympathetic treatment, refinement of colour, and adherence to the finest



SOFT-GROUND ETCHING : "AUTUMN"

BY MISS A. BAUERLE

traditions of the art, place the artist with the best of later water-colourists.

Miss A. Bauerle, some of whose work we are illustrating, has a truly imaginative pencil, and, moreover, an extremely sensitive and artistic touch, as is shown in the etching called *Autumn*. All her work is pleasantly decorative and refined in intention. Her designs are carried out always with a great regard for the principles of art, and hence the touch of distinction which is evinced in her slightest effort.

The Municipal Art Gallery, Kingston-upon-Thames, held an exhibition of original etchings from the sixteenth to twentieth century at the beginning of the year, which was entirely comprehensive, and included valuable examples of work by the greatest etchers down to the present time.

The exhibition of work by Mr. Grosvenor Thomas, which was held last month at Messrs. Dowdeswell's Galleries, revealed the advance which that painter is rapidly making towards prominence as one of the most interesting of our landscape painters. His work is always a little ethereal, lacking in substance, but it is so, not out of any failure on the part of the painter to grapple realistically with his subject, but because, like Corot, he is aiming at decorative composition,



BOOK-PLATE

BY J. WALTER WEST





WATER-COLOUR DRAWING

BY MISS A. BAUERLE

at poetry and that suggestion of romance which is of the essence of such imaginative painting. The presence of imagination in his work, his evident ability to approach nature from an individual standpoint, is the foundation of his success. Moreover, being a colourist who has humbly learnt of nature herself, Mr. Thomas's work never exceeds the laws of restraint which nature alone teaches.

As mentioned by us last month, the Royal Photographic Society are holding an exhibition of Mr. Alvin Langdon Coburn's work at the Society's house, 66 Russell Square, and we herewith reproduce a further example of it. Mr. Coburn approaches photography in a truly artistic spirit, yet without ignoring the laws which make its science so difficult to approach on a purely artistic plane. The exhibition is constituted of a series of successes in overcoming the many difficulties that line the way to per-

fection in results. Mr. George Bernard Shaw has written a preface to the catalogue of the exhibition which is remarkable for its warm appreciation of Mr. Coburn's work. Without agreeing with all he says, we can endorse that eminent critic's opinion when he says that the decisive quality in a photographer is the faculty of seeing certain things and being tempted by them, and that it is Mr. Coburn's vision and susceptibility that make his work interesting.



LANDSCAPE

BY GROSVENOR THOMAS





"WEIR'S CLOSE, EDINBURGH." FROM THE PHOTOGRAPH BY ALVIN LANGDON COBURN.



BRIGHTON.—Mr. Marmaduke Langdale, who died last year at the age of sixty-five, was a landscape painter of considerable attainments. Mr. Langdale passed through the Academy schools, and during his third year, when only twenty-three, competed successfully for the Turner gold medal. For many years he was a successful exhibitor at the Royal Academy and other exhibitions. He painted several works in North Wales; he stayed also in South Wales, and, of his pictures there, perhaps *The Wye near Tintern Abbey* was his best. The artist settled in Brighton, deciding that the beauties of the South Downs would provide him ample work. A painting of his which deserves especial mention is *A Stormy Evening near Lynmouth, North Devon—Moonlight* (1879), a picture which fully proved the wonderful retentive memory of the artist. It was always his habit to make many rapid pencil sketches and notes before commencing any canvas, and some of these are very interesting. His favourite medium was oil; but he sometimes used water-colour and pen-and-ink, though not for important work. He may well

be remembered as one who strove sincerely after the simplicity of the every-day of nature.

PARIS.—Of all our contemporary sculptors Théodore Rivière perhaps possesses the sense of finish and of perfection of form in the highest degree. He excels in producing clever little works full of life and infinitely varied, both in inspiration and subject. The exhibition which this artist recently opened in the *Galérie des Artistes Modernes*, Rue Caumartin, is of the greatest possible interest, showing clearly that Rivière is, in fact, one of our best living artists, and that he takes a place of honour in *la petite sculpture* by the side of Clodion, Barye, and Dampé.

M. Théodore Rivière, who has lived for a long time in the East (having been attached to the Foreign Legion), knows Arab life in its smallest details. His various Arab horsemen, one of which is in the Luxembourg, are remarkable studies of flesh and muscle as regards the horses, and of very daring pose in their riders. All Arab life here



"OAK TREES ON THE ROAD TO ARTHOG, NORTH WALES"

BY MARMADUKE LANGDALE





"PASSING STORM OVER ARTHOG, NORTH WALES"

BY MARMADUKE LANGDALE

passes before our eyes: Bedouins of the desert, negroes, Tunisian Jews and water-carriers, with their picturesque attitudes, and, finally, a very happily grouped caravan.

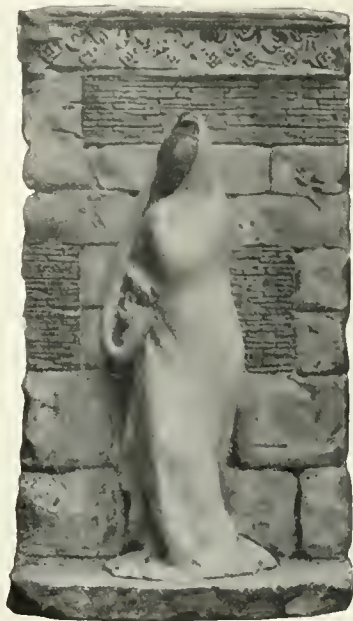
After having acquired this very profound knowledge of various African races, Rivière extended his travels into Asia and sojourned for some time in Annam, Cambodia, and Burma. He has preserved the bizarre charm of the local dances, and has even made a very interesting statuette-portrait of the King of Annam.

Théodore Rivière exhibited at the same time a remarkable series of little sculptured portraits in which he has exactly caught the expression, physiognomy, and general character of the originals. It was of the highest interest to see such faithful and precise studies of statesmen like Jules Ferry and Doumer, of poets like Mistral and Hérédia, of scientific men like Berthelot and Potin, and of artists like Roty, out of which a very interesting gallery of contemporaries might be formed.

Rivaud, the master-jeweller, as is his annual custom, has gathered together at his house a collection which he himself designates as select, containing a number of special works by very individual artists like Douhem, Ménard, Simon Desvallières, Ulmann, and J. Drésa, a charming

painter of interiors, who, though little known as yet, has attracted attention at the Autumn Salons.

Last year THE STUDIO had occasion to give its readers some account of R. Binet's talent. This architect, who is an accomplished water-colour painter, has already delighted us with his impressions



"BAIGNEUSE"

BY T. RIVIÈRE

## Studio-Talk

of Sicily. In pursuit of his travels he has been staying in the old town of Assisi, with whose spirit are imbued a score of his choice water-colour drawings—architectural subjects and landscapes. M. Binet gives us some very clever renderings of the chapels of San Francesco, with Giotto's frescoes; and his landscapes eloquently recall the sublime scenery of the neighbourhood.

M. Guillaume Dubufe, who spends several months of every year at Capri, has been exhibiting some hundred water-colour



SILVER PEACOCK BY THÉODORE RIVIÈRE

studies and drawings lately executed there at the Galerie Georges Petit. They form a charming and brilliant collection. M. Dubufe has catalogued his works with reference to their effects of light. One entire series is entitled *Sunlight Effects* warmly coloured perspective views of white colonnades against



TURKISH WOMAN  
BY T. RIVIÈRE



"STATUETTE OF M. ROTI"  
BY THÉODORE RIVIÈRE



"ARLÉSIENNES"  
BY THÉODORE RIVIÈRE

## Studio-Talk

the azure-blue of a summer sky ; or distant prospects of blue waves breaking against high cliffs.



THE POET MISTRAL  
BY THÉODORE RIVIÈRE

M. Dubufe has noted down some very subtle differentiations of light, often in identical scenery, which deserve the closest attention.

M. Henry Marcel, formerly director of the Beaux-Arts, and now administrator of the Bibliothèque Nationale, intends to organise a very interesting exhibition at the Bibliothèque Nationale next month. We shall find grouped together there a great number of colour-prints and miniatures which the Bibliothèque Nationale has in reserve, and to these will be added some special works lent by private collectors. M. Marcel, who is one of our most learned

connoisseurs in art, initiated the notable exhibition of French Primitives a couple of years ago, and there is no doubt but that he will succeed in carrying out this happy idea.

**P**RAGUE. — Amongst modern Bohemian artists Václav Jansa is not, perhaps, one of the most modern, nor, perhaps, one of the most talked about. Standing apart from all schools, he goes his own way irrespective of the applause or disapproval of the crowd. Still, as one who looks at life and nature with the eyes of a true artist, he deserves to be known beyond the limits of his own country. Born at Rovna in 1859, Jansa first studied at the Academy in Prague under Prof. Lhota and then at the Vienna Academy under Prof. Lichtenfels and L. C. Müller, where he obtained a scholarship. Since then he has travelled through Dalmatia, Montenegro, Hungary, Moravia, Carniola, Istria, as well as Upper and Lower Austria, and his sketches and landscapes render most successfully the rich natural beauties of these countries. He paints in various media, and his work reveals the keen observer, the honest realist and the master of colour and light. A work of his which deserves the notice of every lover of art, is his series of 170 water-colours of Old Prague. No sooner had these left the artist's studio than they were bought for the city museum. P. CL.



WIENER WERKSTATTE EXHIBITION  
MIETHKE GALLERY, VIENNA

SCULPTURE BY R. LUKSCH

(By permission of Hofrat Alex. Koch)





"OSTROV KAMPA, PRAGUE." BY VACLAV JANSKA.





WIENER WERKSTÄTTE EXHIBITION,  
MIETHKE GALLERY, VIENNA

PICTURES AND PAINTED FURNITURE  
BY HERR ZÜLLOW

(By permission of Hofrat Alex. Koch)

**V**IENNA.—The first exhibition of objects made in the Wiener Werkstätte, of which Professors Hoffman and Moser are the artistic directors, was recently held at Miethke's New Gallery on the Graben. Though we may be sure the two professors were mainly responsible for the arrangement of the exhibition, they, with their customary modesty, prefer that the credit for it should be given to the Werkstätte as a whole, for here their ideals are carried out, and they are realising what they have always had before them—the inseparability of the designer and the workmen.

The Miethke New Gallery has a glass roof, and the arrangement of the light is very good. The walls are enamelled white, with a simple border of two rows of black dots. Nothing could be more simple. Here were a number of glazed show-cases containing silver and leather caskets, book-covers, silver and plated dishes, services, clocks, chalice cups, toys, and many other objects designed

by Professors Hoffmann, Moser, and Czeschka, and Frau Luksch, and made in the Werkstätte; as was everything else in the exhibition, except, of course, the pictures. There were also shown some wooden toys designed by two Slavonian ladies, Frau Zakutzka and Frau Podbaiska, pupils of Professor Böhm; and among them were some figures and houses which were real works of art. The series of silver spoons of varied sizes and wonderful form and workmanship, which were designed by Professor Hoffmann, would be the delight of any collector.

Herr Züllow, a youth of twenty, the son of a peasant, shows great promise. He has a true feeling for style. This is inborn in the peasants of the Austrian Crown lands; we see it in the decoration of their homes and in their furniture. This young artist's pictures which were hung at the exhibition have life, atmosphere, breadth, and colour. Frau Gusti von Becker-Melly was the "guest" of the Werkstätte. She is a Viennese, but lives at





"THE FAVOURITE"

BY GUSTI VON BECKER-MELLY

Munich. Though she has learned from many there is a certain originality in her work. There is quite an astonishing amount of detail in the toilettes of her princesses, duchesses and other ladies—details depicted with much verve and dash. Her colouring is delicate, her atmosphere breezy, and her composition felicitous.

The figures by R. Luksch are models of those in marble at the entrance to the Sanatorium at Purkersdorf, near Vienna, built by Professor Hoffmann. Luksch occupies a prominent place among modern sculptors. The villa, of which a model under a glass case can be seen in our illustration on p. 166 was built in Brussels by Professor Hoffmann for M. Stoclet, for both he and Professor Moser have a reputation far beyond the borders of Austria.

The autumn exhibition of the Vienna Secession was of more than usual interest, partly because it was the first held since the split and also because it was devoted to religious art. For the first time the



WIENER WERKSTATTE EXHIBITION,  
MIETHKE GALLERY, VIENNA

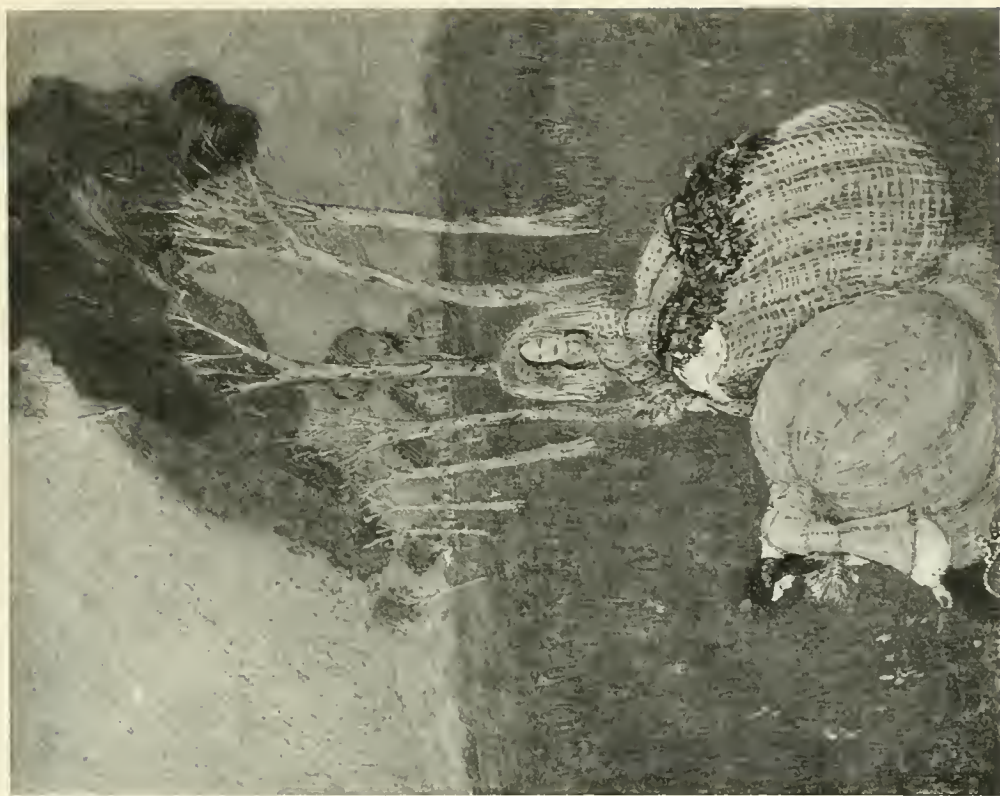
EXHIBITS BY PROFESSORS HOFFMANN,  
MOSER, AND CZESCHKA

(By permission of Hofrat Alex. Koch)



"THE PRINCESSES IN GREEN"

BY GUSTI VON BECKER-MELLY



"AMONG THE MOSSES"

BY GUSTI VON BECKER-MELLY





"ADORATION"

BY MAURICE DENIS

Beuroner Kunstschule exhibited in public, and this roused much interest. The members of this school are Benedictine monks, and take their name from the old Beuron Monastery on the upper Danube. Originally founded by the brothers of St. Augustine in 1077, the monastery, after many vicissitudes,

was secularised in 1802. In 1863 it was refounded and given over to the Benedictines by Katherina, Princess of Hohenzollern, and is now the centre of a number of Benedictine monasteries in England, Germany, Austria, Portugal and Belgium. The same Princess had a dairy and chapel built a little way off. To carry out this work three artists joined forces, who, though not monks, had sought seclusion within the monastery walls and later joined the order. These were Desiderius Lenz, who was born in 1832 in Haigerloch in Hohenzollern, and after studying art at Munich and Meiningen, occupied himself in painting and teaching; Gabriel Wüger, who was born in 1829 at Steckborn near Constance, and died in 1892 at Monte Cassino; and Lukas Steiner, born at Schwyr in 1849. At the present time the Beuron School has about twenty members



APSE AT VIENNA SECESSION EXHIBITION

UPPER PART AND FONT BY F. ANDRI  
STAINED GLASS WINDOWS BY K. EDERER  
EXECUTED BY R. GEYLING'S ERBEN

FRESCOES BY K. MÜLLER,  
BEURONER KUNSTSCHULE,  
R. JETTMAR, M. LENZ, J.  
ENGLEHART, AND F. KÖNIG





"ORIGINAL SIN." BY THE  
BEURONER KUNSTSCHULE

composed of priests and lay brothers. The first work was the Maurus Chapel, designed by the above three brethren. It is rich in ideas, and the technical execution, form, and arrangement are above praise. Since then the Beurons have built several churches and chapels in Stuttgart, Königgrätz, Teplitz, Prague, and other places.

The members of the Beuron School are never referred to individually: the brethren are content that the individuality of each shall be merged in that of the community. One and all, they look to nature as their guide and teacher, and work after her laws, copying no one. Their lines are true and exact, and as free from curves as the most modern of stylists, to whom indeed they closely approximate in the principles underlying their art; while their decorative works savour of impressionism. On entering the precincts of the large central hall where their works are exhibited, one could not help being impressed with the religious feeling pervading them. Their exhibits included various plans for churches; vestments, designed by the



"PIETY"

BY RUDOLF JETTMAR

Beuron brotherhood and executed by the nuns: a wonderfully carved crucifix; Madonnas, stained-glass windows, and sundry other works of art.

A striking piece of decorative art was the apse on the end wall of the central hall, the work of Ferdinand Andri; the colour of the firmament being a deep celestial blue relieved by gold scintillating stars and clouds of rosy hues. Below were figures by Karl Müller, the Beuron School, Rudolf Jettmar, Maximilian Lenz, Josef Engelhart, and Friedrich König. The whole, together with a font by Andri and a glass window by Karl Ederer, formed a unity, and was particularly interesting as representing the thoughts of various artists on the subject of baptism. Friedrich König's *Angels Weeping over Christ* and the *Holy Three Kings*, both in beaten copper, were very impressive. J. V. Krämer's *Christ and the Two Sisters* revealed that beauty and freshness of colouring and true religious sentiment which we everywhere find in this



PANEL, "PURITY"

BY ANTON PRUSKA



"ADAM AND EVE"  
BY HANS TICHY





WATER-COLOUR LANDSCAPE

BY JOHN WESLEY LITTLE

artist's pictures. Hans Tichy's *Adam and Eve* is a noble conception, and Rudolf Jettmar's *Piety* a very touching rendering of a solemn theme. Engelhart's *Rachel mourning for her Children* was painted with true sympathy for his subject, in preparation for which he studied many weeks at the General Hospital, where he saw many Rachels weeping for their children. Josef von Mehoffer (Cracow) exhibited cartoons for the glass window of the Cathedral of Freiburg (Switzerland), designs for the decoration of the Cathedral in Plock, and other works. Leopold Bauer exhibited a fine cupboard for a sacristy, and Othmar Schinkowitz a marble statue of Jesus.

Various artists from other countries were invited to contribute. Miss Marianne Stokes sent a charming Madonna and Child, which speedily found a purchaser; C. R. Ashbee, design for a King Edward VII. Prayer Book, an altar cross in silver and enamel (purchased by the government for the Austrian Museum), and many other works of art which were soon sold. Religious art in France was represented by Louis Legrand, Albert Besnard,

and Maurice Denis, whose *Adoration* is full of poetic feeling. Munich religious art was represented by Fritz von Uhde, Franz Stuck, Hugo Kaufmann, and Anton Pruska, whose *Purity* relief is a gem; Brussels by Léon Frederic and Josef Leempoels. The "Deutsche Gesellschaft für Christliche Kunst" filled a whole room with their exhibits, this room being for the nonce transformed into an aisle of a church. Some beautiful works of Jewish art belonging to the Jewish Museum in Vienna were also lent for the occasion. The exhibition was ar-

A. S. L.



WATER-COLOUR LANDSCAPE

BY ALEXANDER BOWER



LANDSCAPE IN WATER-COLOUR

BY MARIA CUNHA VASCO  
(See Rio Studio-Talk)

are, on the walls of the quaintly designed rooms of the club, they impress one as being quite fitted to their surroundings and altogether informal in subject and treatment. Many of them show strong individuality, some are excessively modern, but most of them quite sane in conception and rendering. Particular mention should be made of a fine portrait in oils by Mr. R. B. Farley, already seen in one of last year's Academy Exhibitions. Mr. John Wesley Little showed some admirable landscapes in water-colour, charming in golden browns of the

**P**HILADELPHIA.—The annual exhibition of the members of the Philadelphia Sketch Club is interesting to the connoisseur principally as a collection of paintings in various media not only by artists whose works and names are familiar, but also by a coterie of clever young men, some of whom are engaged in the practice of architecture or the more or less affiliated applied arts, or, in many cases, as instructors in schools of art. Displayed, as they

foliage combined with the soft azure skies of the American Indian summer. A winter landscape by Mr. Alexander Bower revealed a touch of fine feeling in the handling of the tones of fading daylight on snow and running water. Mr. John Dull's arrangements of colour were both suggestive and interesting to the professional. Mr. George Spencer Morris showed some convincing work in landscape, refreshing in truthfulness of value and colour; Mr. Fred Wagner a



"DREAMS"

(See Rio Studio-Talk)

BY EUGENIO LATOUR





PORTRAIT OF NICOLINA DE ASSIS BY ELYSEO VISCONTI

number of clever studies in oil of boats, and Mr. W. T. Thomson some good landscapes in water-colour carefully worked out and true in effect.

E. C.

**R**IO DE JANEIRO.—As news about art movements in this remote place rarely appears in European journals, a few notes concerning our recent Fine Arts Exhibition may be of interest. Of course, no great school of painting or sculpture can be expected to exist in a country which may be said to be still in course of formation, and where art has yet to be content with a subordinate position in the interests of men. Still, we have had a school of fine arts since the beginning of last century, and although they are not very numerous, some good artists have been turned out by it who, in a more propitious and less narrow centre, would have ranked high in any other country

—for instance, the late Pedro Americo de Figueredo, whose name in the late seventies went the round of the European newspapers as that of a great imaginative painter.

The Exhibition lately held may be divided into two sections—the one comprising the works of artists already recognised, and the other those of young men striving to win a place for themselves in the front rank. In the first section two names must be cited at once: Henrique Bernardelli, with three excellent portraits, in one of which, that of *Senhor Ubaldo do Amaral*, the vigorous technique has served to give relief to a singularly strong and expressive characterisation of a well-known personality; and Elyseo Visconti, a fine artist deeply versed in all the processes of the modern French school, and who exhibited perhaps the most notable picture in the Exhibition in a splendid full-length portrait of *Nicolina de Assis*, the Brazilian sculptress.

Joaõ Baptista da Costa is the Brazilian landscapist *par excellence*. He is a *plein-air* artist of the first water, with a special fondness for those effects of twilight and dawn in which the suffused high light is kept quiet and soothing and full of charm. His principal exhibit, *The Beginning of Day*, belongs to Senhor Regis de Oliveira, the Brazilian Minister in England, and is now in London.

In this group we must mention also Pedro Weingartner, with interesting pictures of pagan antiquity; Modesto Brocos, who exhibited a



"THE EVE OF THE WEDDING"

BY A. LUIZ DE FREITAS





MEDALS

BY A. G. GIRARDET

well-constructed portrait and a good landscape; Benno Treidler, with one impressionistic landscape and several powerful water-colours, of which vehicle he is the recognised master in Rio; his two talented pupils, Anna and Maria Cunha Vasco, who, though still quite young, may claim to be counted among mature artists, on account of the accomplished way they handle the brush; Gustavo Dall'Ara, with two fine seascapes, full of fine lights, showing that his Venetian temperament has found in Rio a congenial field for his colourist talent; and Antonio Luiz de Freitas, who prefers problems of light.

Among the newartists who bid fair to rapidly come to the front, Eugenio Latour, Rodolpho Chambelland, and Antonio Fernandes deserve special mention. Eugenio Latour has now been studying in Europe for about two years, and he has sent home a score of works evincing delicate feeling, sure technique, a clean palette, and fine light effects. Like him, Rodolpho Chambelland is of French

extraction, and his principal characteristics are a certain boldness in tackling subjects of light and a fine feeling for colour. Antonio Fernandes is a young Spaniard who emigrated to Brazil when he was twelve, studied here until he was nineteen, then spent three years in Rome, working under the Spanish painter Barbasan, and has come back now with a good technique and a dozen interesting *genre* paintings and landscapes. The names of Lucilio de Albuquerque, Eduardo Bevilacqua, and A. Thimoteo may be mentioned as talented young men working hard for success.

Auguste Girardet, the medallist, had a large and important exhibition, and deserves rank among the ablest of his kind. He is as excellent in the medal proper as in the engraving on precious stones, and his medals of the several presidents of Brazil are truly noble works. He possesses a perfect technique united to inventiveness and a great charm. In sculpture we had only the exhibition of important works of the great Portuguese artist, Antonio Teixeira Lopes, who won a *médaille d'honneur* in the Paris Exhibition in 1900, and one of whose works was presented by the King of Portugal to ex-President Loubet a few months before his retirement from office.

C. A. S.



PORTRAIT

BY HENRIQUE BERNARDELLI

## Reviews and Notices

### REVIEWS AND NOTICES

*English Furniture.* By F. S. ROBINSON. (London: Methuen.) 25s. net.—The new volume of the useful Connoisseur Library, though not perhaps quite so fascinating as its predecessor on Miniatures, yields nothing to it in thoroughness and trustworthiness. The author begins his review of English furniture with an account of the oft-described Saxon casket of whalebone in the British Museum; and after passing in able review typical work produced between the probable date of its manufacture and the beginning of the nineteenth century, he describes minutely the mode of construction pursued by different experts and the materials they employed, giving completeness to a valuable work by explaining how the heirlooms of the past should be cared for and cleaned. In selecting the illustrations nothing that is not still in existence has been admitted, and preference has been given to the types likely to be met with by the collector. At the same time many rare and beautiful pieces have been included, to demonstrate the artistic and technical skill of English designers and cabinet-makers.

*The High Road of Empire.* By A. A. HALLAM MURRAY. (London: John Murray.) 21s. net.—One of the most accomplished amateur artists of the day, Mr. Murray in this new volume has shown an even greater command of the medium of water-colour than in his fascinating record of his travels in France and Italy. The gorgeous colouring of the East seems to have appealed to him with special force, and in his renderings of oriental subjects he has shown no little skill in composition. He suggests the details of buildings cleverly, the figures are well put in and the reflections in water faithfully rendered. *The Bazaar, Agra, The Benares Ghats, The Man Singh Palace, Gwalior, and The Tank, Ajmeer*, are especially fine, and the want of atmosphere which makes painting in the tropics so difficult is scarcely felt. The accompanying narrative combines with many a bright picture of contemporary Anglo-Indian society just enough history to give permanent value to the book.

*London Vanished and Vanishing.* Painted and described by PHILIP NORMAN. (London: A. & C. Black.) 20s. net.—The work of a true lover of Old London, who knows by heart many of her lost architectural relics, this finely illustrated volume will appeal to the historian, the antiquarian and the archæologist, as well as to the general public whose interest is of a more ephemeral character. Mr. Norman makes no attempt to treat his subjects from an æsthetic or poetic point of view, he catches

no transient atmospheric effects, but gives literal renderings of the scenes he depicts, omitting no detail however trivial. For all that, however, his drawings, especially the *Queen's Head Inn, Southwark, Sir Paul Pindar's House* and the *Medieval Arches, Blackfriars*, are full of charm, whilst the text is alike readable and trustworthy.

*The Cathedrals of England and Wales.* By T. FRANCIS BUMPUS. (London: T. Werner Laurie.) First and Second Series. 6s. each net.—In his introductory sketch the author of what is not merely a useful handbook, but a piece of real literature, sums up succinctly, though eloquently, the history of church architecture in England and Wales, pointing out the differences between it and that of the Continent, and dwelling on the modern revival, which he looks upon as a new and goodly reformation: The decay of our religious edifices, he says, was once a witness against us, but their restoration testifies that life is not extinct. He looks forward indeed to the day when beautiful architecture shall once more be the language of theology. The book is permeated by true knowledge of the past and prophetic hope for the future; and its interest is enhanced by the excellent series of plates accompanying the text.

*Acht Jahre Secession.* By LUDWIG HEYESI. (Vienna: Carl Koenig.) This work consists of contributions to the "Fremdenblatt," the "Pester-Lloyd," and other papers, from the inception of the movement eight years ago, until the split in the "Secession" itself last June. It was from the author that the rising generation of Viennese artists learnt of what was going on in England, Belgium, France, Holland, and elsewhere; and it was he who advised them to welcome the art of other lands to Vienna. From that time to the present day there is hardly an artist of note in the world, China and Japan included, who has not found a place within the "Secession" walls. From the first Herr Hevesi has been a warm partisan of the modern movement in art; both personally and in his writings he has encouraged it, but has never allowed this to influence his judgment. This volume, indeed, bears testimony to the impartial spirit in which he narrates the history of the movement.

*How to Draw in Pen and Ink.* By HARRY FURNISS. (London: Chapman & Hall.) 3s. 6d. net.—Although, of course, the subtle gifts of insight into human nature, humour, and the power to give them expression in effective caricature cannot be communicated, this delightful little volume, with its clever illustrations, will be found most useful by

## Reviews and Notices

all who have pictorial talent of any kind. It goes to the very root of the matter, no detail being considered too trivial for examination. The student is told, for instance, how to solve the difficult problem of where to begin in making a sketch, and many excellent hints are given to "special artists," whilst the amusing anecdotes told in the concluding chapter are full of pregnant suggestion.

*India.* By MORTIMER MENPES. Text by FLORA ANNIE STEEL. (London: A. & C. Black.) 20s. net.—The comprehensive title given to this attractive volume is somewhat misleading, for though the text contains a brief summary of the history of the great peninsula, only very few of its cities are dealt with by Mr. Menpes. Among the best of his drawings are the *Fruit Stalls of Delhi*, *A Wandering Grain Merchant*, *A Bazaar in Amritsar*, and *Watching a Native Workman*; but in some of the others, notably the *Benares*, the *Bazaar at Peshawar*, and the *Unclassified Shop*, the point of view is not altogether well chosen, for they lack those effects of perspective which are always so great an element of charm. Mrs. Steel, too, seems to have been to some extent hampered by the necessity of keeping to the truth, and has failed to give us a satisfactory consecutive narrative. Her work is however full of vivid word pictures that vie in richness of colouring with the best of the drawings they supplement.

*Country Cottages.* By "HOME COUNTIES." (London: Heinemann.) 6s. net.—It is no *façon de parler* to say that this book reads like a romance with its revelations of the many difficulties that beset the path of the so-called "Back-to-the-Lander" and its clear expositions of how to conquer them. No one who aspires to own a home of his own in the country should fail to master its contents before taking the initial steps to realise his ambition, for having done so he may be able to convert romance into fact.

*The Architects' Law Reports and Review.* Illustrated. By ARTHUR CROW. (London: A. Crow.) 10s. net.—So numerous and important are the legal suits which nowadays come before the Courts on questions affecting the work of architects, surveyors, and others concerned with building operations, that the publication of a volume such as this meets a pressing need. Some fifty or more cases are here reported *in extenso*, and where required to elucidate the point in dispute illustrations and plans have been added. The reports are preceded by the full text of the London Building Acts (Amendment) Act of last year. The legal editor of the volume is Mr. A. F. Jenkin.

*The Homes of Tennyson.* Painted by HELEN ALLINGHAM, R.W.S. Described by ARTHUR PATERSON, F.R.Hist.S. (London: A. & C. Black.) 7s. 6d. net.—To give a true picture of the homes of the famous poet that should in no way trespass on the sanctity in which they were held by him, was a task needing the greatest tact, but it may truly be said that Mr. Paterson has triumphantly achieved it. There is not one word in his book that could have wounded the susceptibilities of Tennyson, yet the record is full of interest and charm. It is a pity, however, that the illustrations interpret only the summer aspect of the scenes the poet loved, and give no hint of the storm and stress in which he especially delighted.

*Who's Who for 1906*—(A. & C. Black), 7s. 6d. net—is larger by nearly a hundred pages than last year's. Among new features we note that in many cases motor and telephone numbers and telegraphic addresses have been given. Its value as a book of reference is so generally recognised that commendation is superfluous. The companion volume, *Who's Who Year-book* (1s. net), contains a variety of useful information, which until last year used to be given in the preliminary pages of the larger volume. A new annual issued by the same publishers makes its *début* this year under the title of *The Writers' and Artists' Year-Book* (1s. net). It contains much information and useful advice for those engaged in journalism.

*The Year's Art*—(Hutchinson & Co.), 7s. 6d. net—is another of those annual publications which grow in size as well as usefulness as the years go by. The great mass of reliable information it contains on all matters relating to art gives it a deservedly high place amongst works of reference. It is interesting to note that its list of artists and art-workers now comprises more than eight thousand names.

*Willing's Press Guide*, published by J. Willing, Jun., at the low price of 1s., is a handy and comprehensive register of the thousands of periodical publications now current. The convenience of advertisers and others has been consulted in the various classifications which are given in addition to the general alphabetical list.

THE plate which the Art Union of London are this year issuing to their subscribers is one which is sure to prove popular, irrespective of its undoubted artistic qualities. It is an etching especially executed for the Union by Mr. W. L. Wyllie, A.R.A., from his picture of *Trafalgar, October 21st, 1805*, which was hung at the Academy last year.



# Awards in "The Studio" Prize Competitions

## PRICES AT RECENT SALES.

JANUARY 20TH.—At Sotheby's. *Ex Libris* (Bookplates): *Brown Collection*.—One of the finest which has come into the market. The highest bids: for volume of Chippendale's and early Jacobean plates, £28; a single plate by Michael Burghers, £3 4s. (supposed first English allegorical plate). Scarce plates of Byron, Carlyle, Dibden, Dickens (2), Disraeli, Gladstone (the latter two with autographs), Edward Fitzgerald (by Thackeray), realised very small prices.

JANUARY 20TH.—At Christie's:

B. J. Blommer ... *Fishing Boats* ... 250 gs.  
Sam Bough ... *Ullswater* ... 130 "  
Van Os ... *Vases of Flowers and Fruit* (a pair) 82 "  
T. S. Cooper ... *Three Cows in a Pasture*... 80 "  
R. Thorne Waite *Tramps Moving Camp* ... £31 10  
E. M. Wimperis. *Landscape with Sheep* ... 36 15

JANUARY 23RD.—At Christie's. Engravings:

D. Lucas ... *Dedham Vale* (first state) ... £44 2 0  
After Constable.  
" ... *Salisbury Cathedral*... 24 3 0  
After Constable.  
S. Cousins ... *Countess Gower and Daughter* . 26 5 0  
After Lawrence (proof).  
C. Turner ... *A Shipwreck* ... 20 9 6  
After J. M. W. Turner.  
J. Jones ... *Signor Bacelli* ... 30 9 0  
After Gainsborough.  
De Lannay ... *Les Hazards Heureux de l'Escarpolette* ... 47 5 0  
After Fragonard.

JANUARY 27TH.—At Christie's:

W. Muller ... *Tivoli* ... £136 10  
T. Creswick ... *The Woodcutters* ... 89 5  
David Cox ... *A River Scene* ... 54 gs.  
Etty ... *Venus and Cupid* ... 36 "  
Raeburn ... *Portrait of Miss Small* ... £50 8  
T. S. Cooper ... *The Passing Storm* ... 165 gs.  
W. Collins... *Cardigan Bay* ... 91 "

JANUARY 27TH.—At Christie's. Engravings:

J. M. W. Turner. *Liber Studiorum* (complete set)... 450 gs.  
D. Lucas ... *The Lock* ... 92 "  
After Constable (first published state).  
V. Green ... *Lady Elizabeth Compton* ... 225 "  
After Sir J. Reynolds.

FEBRUARY 2ND.—Puttick & Simpson. Engravings:

T. Graham ... *The Soldier's Departure and The Soldier's Return* (pair of ovals) ... £78  
After G. Morland.  
" ... *The Billed Soldier and The Soldier's Farewell* ... 52  
R. Bell ... *Selling Cherries and Selling Peas*... 90  
After G. Morland.  
Bartolozzi ... *Lady Smythe and Children* (in colours) 41  
W. Dickinson ... *Mrs. Sheridan as St. Cecilia* ... 10  
After Sir J. Reynolds (in colours).  
" ... *Mrs. Sheridan as St. Cecilia* ... 31 gs.  
Second state.

## BOOKS RECEIVED.

"Architectural Sketching and Drawing in Perspective." By H. W. Roberts. 36 plates. 7s. 6d. net. (Batsford.)  
"The Model Village and its Cottages: Bournville." By W. A. Harvey. Illustrated. 8s. 6d. net. (Batsford.)  
"Beautiful Women in History and Art." By Mrs. Stuart Erskine. Illustrated. £1 1s. net. (G. Bell & Sons.)  
"Days with Velasquez." By C. Lewis Hind. Illustrated. 7s. 6d. net. (A. & C. Black.)

"Bruges and West Flanders" Painted by A. Forestier. Described by G. W. T. Omond. 10s. net. (A. & C. Black.)  
"Black-board and Free-arm Drawing." By H. H. Stephens, U.C.P. 4s. 6d. net. (Blackie & Son.)  
"Svenska Landskap." By Prince Eugen. With an Introductory Essay by O. Leverin. (A. Bonnier, Stockholm.)  
"A History of English Furniture: The Age of Walnut." By Percy Macquoid, R.I. Illustrated. £2 2s. net. (Lawrence & Bullen.)  
"The Etchings of Charles Méryon." By Hugh Stokes. 7s. 6d. net. (G. Newnes.)  
"Old Pewter." By Malcolm Bell. Illustrated. 7s. 6d. net. (G. Newnes.)  
"The Seasons." Pictured by Amy Sawyer. 3s. 6d. (Sands & Co.)

## AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

### CLASS A. DECORATIVE ART.

A XXII. DESIGN FOR A FRONT-DOOR LETTER-PLATE.  
(Owing to pressure on our space we are unable to reproduce any designs in this competition.)

FIRST PRIZE (Three Guineas): *Lamplighter* (J. P. Hulley, New Road, Lancaster). SECOND PRIZE (Two Guineas): *Brush* (Percy Lancaster, 231 Lord Street, Southport). HON. MENTION: *Bloom* (T. A. Cook); *Mione* (W. H. James); *Outrée* (H. F. Gammie); *Fweddie* (N. Keene); *Glis* (Miss F. M. Bartholomew); *Cakey* (J. K. Cakebread); *Campanula* (Miss W. H. Patterson).

A XXIV. DESIGNS FOR A SET OF PAINTED WOODEN TOYS.

FIRST PRIZE (Three Guineas): *Nemo* (Edward H. Rouse, 44 Andley Gardens, Seven Kings, Essex).  
SECOND PRIZE (Two Guineas): *Mao* (Jeanne Plateau, Chaussée de Courtrai 148, Gand, Belgium).

### A XXVI. DESIGN FOR AN ADVERTISEMENT.

FIRST PRIZE (Three Guineas): *Seagan* (John Power, 31 St. James's, New Cross, S.E.). SECOND PRIZE (Two Guineas): *Bob Rob* (R. J. Roberts, 36 Sampson Road, Sparkbrook, Birmingham). HON. MENTION: *Pan* (F. H. Ball); *Dent-de-Lion* (Miss L. Day); *Halbar* (H. C. Bareham); *Officer* (T. Sarg); *Aefsst* G. D. Iles).

### CLASS B. PICTORIAL ART.

#### B XVI. STUDY OF A LEAFLESS TREE.

FIRST PRIZE (Two Guineas): *Sutherland* (C. Beresford Hopkins, The Cottage, Stanley, Stoke-on-Trent).  
SECOND PRIZE (One Guinea): *Pan* (F. H. Ball, 85 Scotland Road, Carlisle).

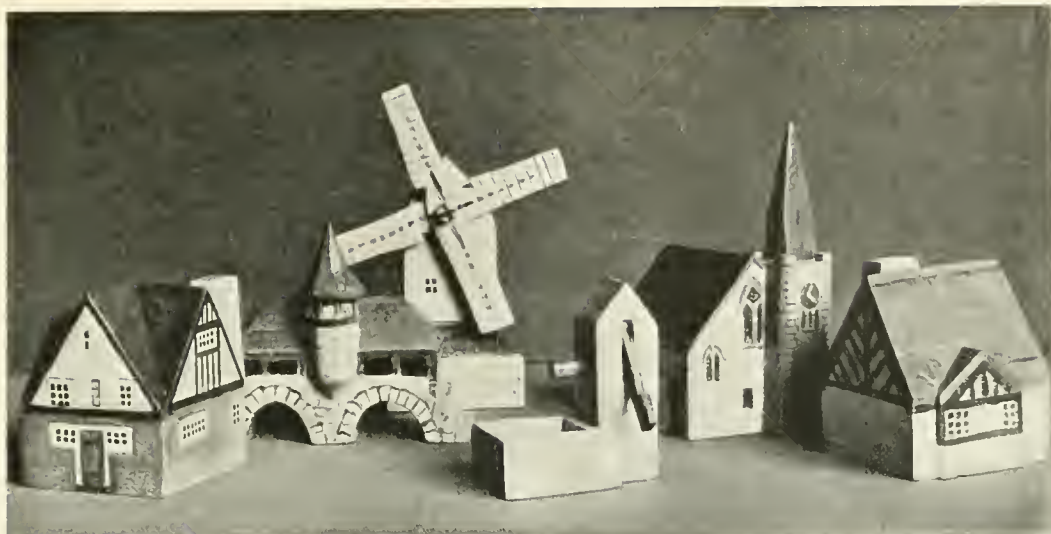
HON. MENTION: *Ancient Oak* (J. G. Robertson); *Ant* (W. O. Trivetti); *Biffen* (E. H. Compton); *Bill Bailey* (Arnold Marquis); *Birds* (Miss M. Perrott); *Ciss* (T. B. Shuttleworth); *Cyrano* E. Claude Skill); *Doro* (Miss D. Collins); *Felix* (Miss N. F. Palmer); *Glen* (John Mills); *Lino* (C. I. Beese); *Lucent* (F. K. Shaw); *Mont* (H. Moore, junr.); *November* (Helene Brosener); *Nonex* (C. Doust); *Quercus* (Miss G. M. Wilson); *Skijos* (C. P. Mullins); *W. Xie* (Winifred Christie).

### CLASS C. PHOTOGRAPHS FROM NATURE.

#### C XVII. A CHARACTERISTIC WINTER SCENE.

FIRST AND SECOND PRIZES (One Guinea and Half-a-Guinea): *Wienerwald* (Konrad Heller, Schönbrunnerstrasse 249/251, Vienna).

HON. MENTION: *Hope* (R. Hope Macey); *Merlin* (Hly. Bond); *Pax* (Hly. Neville); *St. Mungo* (Dan Dunlop).



FIRST PRIZE

"NEMO"



SECOND PRIZE

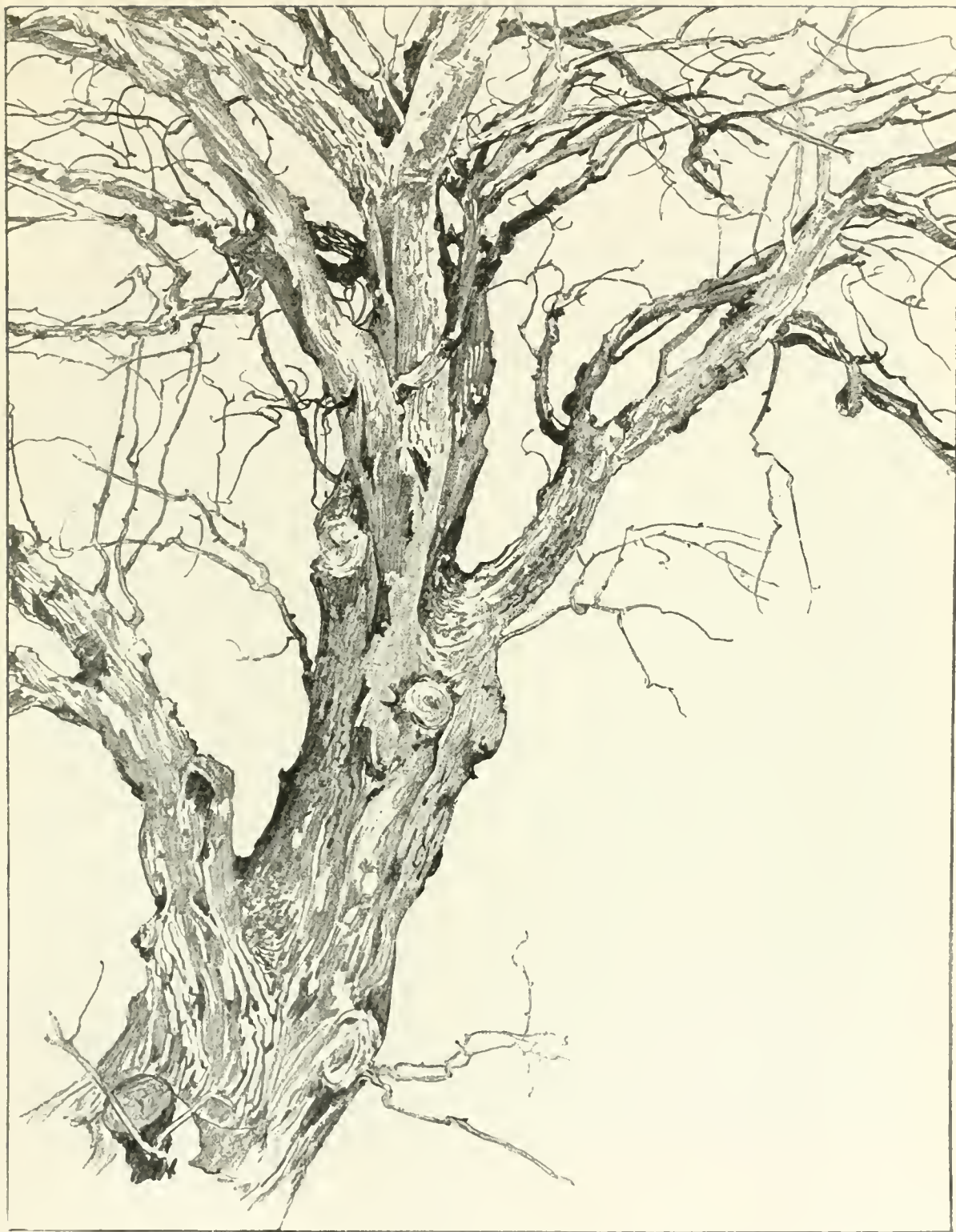
"MAO"

DESIGNS FOR PAINTED WOODEN  
TOYS (COMPETITION A XXIV)



FIRST PRIZE (COMP.  
B XVI). "SUTHERLAND"





SECOND PRIZE (COMP.  
B XVI). "PAN "



FIRST PRIZE (COMP C XVII)  
"WIENERWALD"





SECOND PRIZE (COMP. C XVII)  
"WIENERWALD"



THE LAY FIGURE: ON THE NATIONAL DUTY TO ART.

"I WOULD very much like to know," said the Man with the Red Tie, "what idea underlies the attitude of the Government officials in this country towards art."

"The only idea that I have ever been able to discover," replied the Art Critic, "is that a policy of parsimony is the only one which is in any way permissible, and the only one on which there is a perfect agreement between all political parties. It does not seem to matter who is in power; this set policy is never departed from."

"I think you are not quite fair to our national representatives," interposed the Art Master; "this country compares well with other civilised communities in the amount it spends on art education, and I do not think it shows any parsimony in providing the necessary funds for training the men who have to do the art work of the country. Look at our Government school system! Where will you find a better organisation or one more liberally supported out of the national funds?"

"What connection is there between our Government school system and art?" laughed the Man with the Red Tie. "I daresay we do spend as much money as any other nation in the world upon maintaining art schools, but that is part of the attitude at which I wonder. In that direction we are liberal enough, no doubt; but in others we are, as our friend the Critic says, habitually parsimonious. We have no sense of proportion in our dealings with art."

"But if you put the proper facilities for acquiring a knowledge of art within the reach of all the people in a country, what more can you want?" cried the Art Master. "Surely it is sufficient to train the taste of a nation in the right way! Out of this training will come the right appreciation of artistic questions and of the national duty to art."

"If you provide the proper facilities," replied the Man with the Red Tie, "everything else, I daresay, will follow as a matter of course. But therein lies the whole point of my enquiry. Our system of Government art education has been in operation long enough to enable us to form some opinion as to its results; but among these I cannot perceive anything that looks like a serious national conviction concerning the value of art as an important factor in the prosperity of the country."

"Look at the number of students we have in our art schools," said the Art Master: "look at the quality of the work they are doing, and at the evidence they give of sound and well-educated

taste; are those not results enough to justify a feeling of pride at our success in raising the artistic standard throughout the country?"

"No! emphatically they are not enough," replied the Man with the Red Tie. "For one thing, I do not perceive the great gain in taste among our art workers which seems to you so encouraging; and, for another, I cannot trace any increase of æsthetic intelligence among the men who direct our national affairs. The Government officials—like you—cannot get beyond the idea that their whole duty to art begins and ends with the provision of money for art schools. They think that a certain amount of liberality to schools justifies utter niggardliness in other directions."

"What other directions are there in which money could be better spent?" asked the Art Master. "If you are liberal to schools you surely need not trouble about anything else?"

"A fallacy, my friend—a serious fallacy!" cried the Critic. "You are convicted out of your own mouth, for the facts are wholly against you. I do not dispute that our system of art education is costly and that large sums are annually provided for keeping up schools where anyone and everyone can be taught what is called art. But the official parsimony of which I complain shows how little æsthetic conviction there is among the national representatives, and therefore, obviously enough, in the nation itself. If you compare the sums spent on art in this country with those provided in France, Austria, America, and elsewhere abroad, you will, perhaps, begin to realise what I mean. Do we maintain state factories for the production of works of art, like those in France; do we buy out of the national funds the productions of modern masters for our galleries and museums; do we provide our National Gallery with money sufficient to enable it to acquire the works which ought to be housed in it to make the collection it contains passably complete? have we any large view of our responsibilities? I say we have not; and I feel very strongly that if we do not mind we shall be left behind by nations with more knowledge of æsthetic essentials. What is the use of a system of art schools if the students they turn out are given no chances of succeeding in the higher walks of their profession? Where are these students to perfect their knowledge if we allow the best examples of the work done by the great past masters to go one by one out of the country? We want a little less expenditure on art precept and a good deal more encouragement of the right kind of practice."

THE LAY FIGURE.





"PETUNIAS," BY FRANCIS E. JAMES.



## MODERN FLOWER - PAINTING AND ITS CHARACTER.

IT is the intention of this article to note, if only to a slight extent, the release of the art of flower - painting from convention. We include with our illustrations a reproduction of the work of the great flower-painter Van Huysum, typical of the old school of flower-painting; and we mark the transition period with an illustration of works by William Hunt, by Mrs. H. Coleman-Angel, and by Th. Grünland, the characteristics of whose work were so much in advance of his time. Grünland's picture is dated 1835, exactly one hundred years after Van Huysum painted the flower-piece we reproduce. Jan van Huysum died in 1749. He had formed himself on De Heem and Mignon, and almost up to Hunt's time his convention remained unbroken. Diaz, in his own fantastic way, painted a few flower-pieces, which enriched the history of the art that finally Fantin-Latour, in a more sympathetic manner, was to revolutionise. Among living English flower-painters Mr. Francis James proves himself in water-colours a fine master, and the work of Mr. Alfred Parsons, A.R.A., in this direction will be remembered. Mr. George Clausen, A.R.A., taking flowers seriously on every occasion when he has painted them, has treated them with remarkable success. In France M. Dumont submits their beauty to a delicate impressionism, and Madame Madeleine Lemaire has deservedly won a high reputation. Amongst painters generally, in England at least, there is an apparent revival of interest in the fascinating art, following out the spirit in which it was approached by Fantin-Latour; and nothing is more interesting to note than the different standpoints by which the treatment of flowers is approached by painters of reputation in dissimilar directions. We include an illustration of Mr. Gerard Chowne's work, a younger painter, who has of late successfully devoted his attention almost wholly to the art.

Perhaps the triumph of flower-painting remains, in an almost symbolical way, with an age like our own, which in every department of art seems

only to fashion brightly coloured flowers on trees planted by the old masters. Certainly, as flower-painting stood in the old days, it was treated seriously only as decoration. When we find flowers painted for their own sake at all, it is in a hard and botanical manner, scarcely a delight for botanists, and hateful to the lover of flowers. When inserted into backgrounds of pictures, they served only such purpose as a decoration on the curtain might, or an ornament in the room. It would seem that to the old painters a flower was never to be considered as anything more than ornament. The ancient flower-painter never dreamed that every flower has an individuality to assert, a life to lead. Because the modern painter has something of the brotherhood with flowers which St. Francis taught, has tasted the friendship with them that Herrick knew, he is in a position to paint flowers after a



FLOWER-PIECE

BY JAN VAN HUYSUM

## Modern Flower-Painting



"ROSES"

(By permission of Mr. William Permain)

BY W. HUNT

better fashion. The old school never escaped in their flower pieces that artificiality which is so repellent to the flower-lover, and momentarily robs him of his love of flowers. Only one form of flower painting is as interesting as our modern work: the flowers which in the pictures of Mantegna and Botticelli star the fields and gardens, and kiss the white feet of the women moving among them; and this, imitated closely by Burne-Jones, Morris, and their followers, has intruded itself more or less sympathetically into modern design. In the old painters the convention was delightful, in the moderns it is a delightful affectation, until its affectation dawns upon our minds. Then we take flight to those artists who do not treat flowers botanically, ornamentally, or fantastically, but as a manifestation of the spirit of nature, just as much a part of the spirit of nature as we ourselves are.

Analogy can be traced between classical landscape as painted up to the early nineteenth century, and the artificial treatment of flowers. At last it became evident that nothing was to be gained by going on painting flowers in an artificial



"A CLUSTER OF FLOWERS"

(By permission of Mr. John Baillie)

BY TH. GRÜNLAND



## Modern Flower-Painting

manner, that came to be always a variation or a re-arrangement of the same thing with greater or less artistic skill. Tired of these things the ordinary picture-buyers refused any longer to hang pictures of flowers in their rooms that possessed little reminiscence of living flowers. One may like classical landscape, with its artifices, as one likes the convention of the theatre, and one may add to this an appreciation of Constable's paintings and the work of the Barbizon school. Yet it makes one unhappy to think that there certainly was a period when artificial landscapes and flowers were nigh the only rendering of landscapes and flowers to be got. Such a period was, as we know, in continuance for a long while. If one has curiosity to understand the states of mind which art in its changing forms always expresses, and when one explores back into this region, one wonders what state of mind prevailed which contented itself with finding art everywhere so conventionalised and cut off from the vitality and restlessness of life; carrying in every one of its artificial statements a form of compromise with truth peculiarly irritating to the modern mind.

We can only look for the highest art where a thing has been painted for its own sake. Art for art's sake must always remain the only creed for the artist. This beautiful creed has often been brought into disrepute by its professors, who have obscured its issues, mistaking art to mean the laying on of paint. Those painters who have frankly included flowers only as notes of colour in their pictures cannot seriously be regarded as flower painters. Flowers have a temperament. A certain temperament is demanded of the painter who is to paint them. Unless the artist feels that he can lift the petals of the flowers and regard them as something different from only shapes and colours, whatever beautiful colours he reads there, he cannot be regarded as a flower-painter—though he may be a painter of flowers. Great painters are marked out from those who

are near to them by a sensitiveness of vision, which is as though their hand touched and learnt the surface of every object that they painted. Through the interpretation of style, rather than by a laboured imitation, they differentiate between silver and steel. To be able to reduce everything down to tones, to touches of paint, is talent, but to make tones and touches symbols of the very elements, is genius.

The truths of painting thus made one with truth itself, the fame of the painting lasts. Yet there is an abstract truth also in that painting, secondary though it is to the first kind, where all things are made to surrender the realisation of their own surface quality to a beautiful quality of paint. This is a convention, but within this convention the best modern painting will mostly be



"APPLE BLOSSOM"

BY MRS. H. COLEMAN-ANGEL.

(By permission of Messrs. Ernest Brown & Phillips)



## Modern Flower-Painting

found. A third school there is, where paint is always the humble handmaid simply of close imitation. Of the first school were Velasquez, Manet, the greatest painters, purely painters of the world. By right of their genius paint becomes of the substance of the object before them, whilst it brings that object back to the character of paint. Perhaps in flower-painting greater heights have been touched by the average painter than is possible, except to great genius, in landscape and figure composition. By concentration the painter is enabled to reach in the one trial the high state of mentality where, at last, his vision instinctively makes exchange between the qualities of paint and those of the thing chosen for representation. The difficulties of a large composition may more easily overwhelm the comprehensiveness of his inspiration, and betray the incompleteness of his vision. For, after all, the first secrets of art lie less with expression than within the vision.

Facility in handling, acquired too soon, has often barred the way to truer vision; by some trick of technique an unsympathetic counterfeit of what is actually to be seen only after deep search is given. This fatal facility, in nine cases

out of ten, precipitates the artist's mind into a state of paint. Style comes to him; but of the plausible kind that puts a lie into his own mind as to the appearance of everything about him.

In flower-painting there was a transition stage, well represented in the *still-life* work of William Hunt, between the ancient glazed flowers and the modern method. It is a most interesting period as showing the passage from arbitrary convention to the awakening of that spirit of pantheism with which flower-painting as an art may be really said to have begun. The old conventions still remained to clog the vision of the painters of this transition period: they remained as a legacy to their view of nature. So strong was the habit of vision that even Nature herself seemed thus conventionalised when they turned to her: not for a while would she remove the mask that obscured her beauty, because whatever exists in our minds exists in nature. They saw nature through a window of tradition. It was France, of course, that opened that window wide and in Fantin-Latour the imprisoned art of flower-painting escaped to the open air. Flowers may always have been our friends, but Fantin revealed to us the inmost beauty of their friendship. His



"POPPIES"

(By permission of Mme. Blanche Marchesi)

BY MADELEINE LEMAIRE





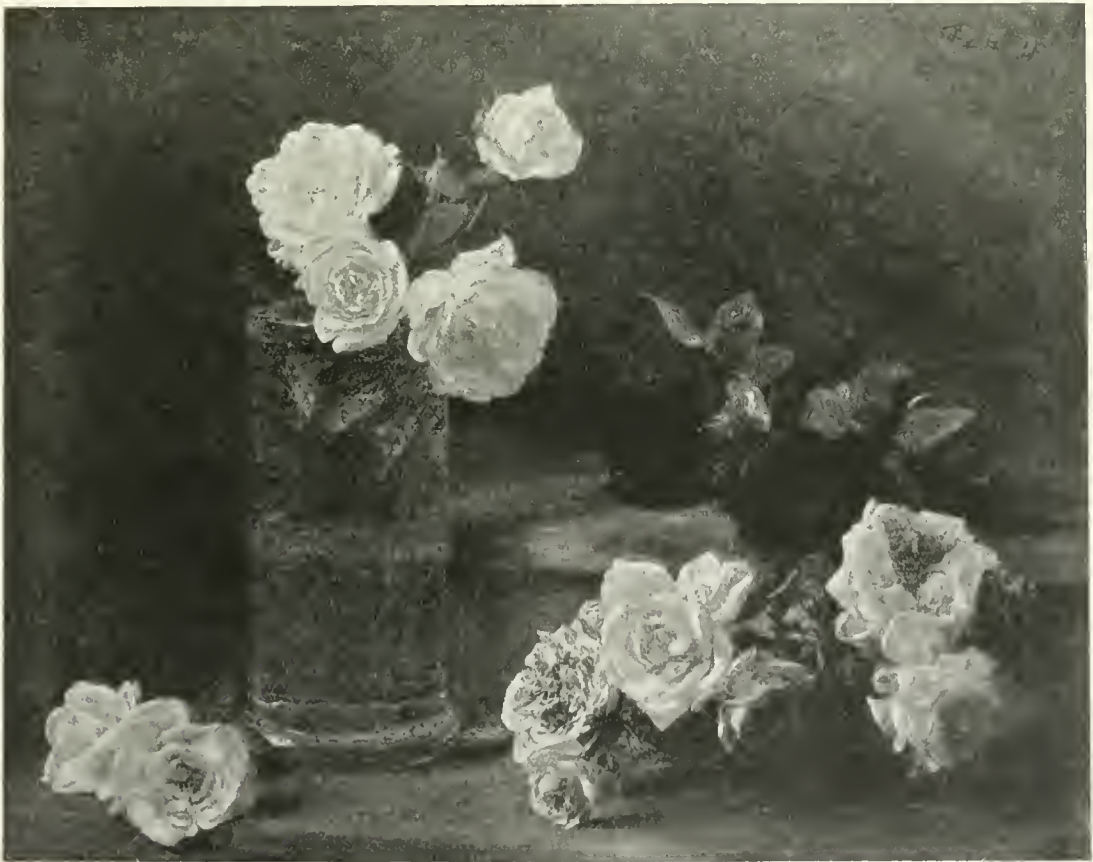


## Modern Flower-Painting

art speaks of their companionship. For myself, when I enter a room where cut flowers are, I am haunted with the ghosts of Fantin's flowers.

Flower-painting cannot be classified so easily under the headings of oil-painting and water-colour as it can be under individual styles. For style expresses temperament, which is stronger than any limitation that a change of medium can impose. And style rides right over and transforms a fresh medium, instinctively accommodating to itself and finding a changed expression through the new limitations. For the limitations of a medium are not obstacles in the way of expression to the artist, but a new language in which he shall say the personal thing; and, saying it, take beauty, variety and character from the character which that particular medium is capable of yielding. The characteristic and individual touch, which in art is the whole fascination, is never so fascinating to the critic as when he watches the artist's swift passage from a known and practised medium to an unknown and foreign one. It is most interesting to watch genius transform the difficulties of the new

medium into the very advocates of his own fancy, to watch the medium gradually surrender its inherent characteristics to his impulsive and inspired control. There is interest too in watching the artist change his choice of flowers, change the problem which he sets himself, whilst his hand has its own autographic expression of never-changing character. For the touch which has character never changes, and this is not mannerism. Mannerism is when the vision never changes; when the artist ceases to look for new curiosities in nature, ceases to put his facility to the test on untried things. Fantin carried his dainty pathetic touch, imbued as it was with the soul of some fallen petal, from flower to flower, stealing the essence of each one's beauty as a bee. The reflections change in the glass, the shadows on the table, and the stems stand or hang in different ways: there is indecision everywhere in nature. No flower that is moved in the glass can ever be put back in quite the same place again; but the painter's handling never changes. Always with the same delicate sympathy Fantin carried his brush to paper. He



"ROSES"

(By permission of Messrs. Obach & Co.)

BY FANTIN-LATOURE



VASE OF FLOWERS  
 BY FANTIN-LATOURE  
 (By permission of Messrs. Obach & Co.)



"ZINNIAS AND MICHAELMAS DAISIES"  
 BY G. CLAUSEN, A.R.A.  
 (By permission of Mrs. Frank W. Gibson, *née Joachim*)



## Modern Flower-Painting

paints his flowers in what light he will, he arranges them as he pleases, and we know that the arrangement is passing and the light moves only a little less quickly than the wind that passes over them. The artist's sympathy with all these changing phenomena is the only thing that lives, the phenomena of atmosphere change and all flowers die. Where art becomes mannered, tricky, stale, unsympathetic, and difficult to justify, is where the flower itself has ceased to be the inspiration, and the inspiration has come from paint, mere paint—that is, if it were possible for any inspiration to come from paint. The mistake which much modern art makes, as we have hinted, is that painters seek their inspiration on the palette, seek to adjust nature to



"PINKS" (By permission of Messrs. Obach & Co.) BY FANTIN-LATOURE



"CAMELIAS"

(By permission of Mr. John Baillie)

BY H. S. TUKE, A.R.A.



## Modern Flower-Painting

their technique. Certainly this latter is a blasphemous performance, and needs little consideration at the hands of the critic. It deceives many by its suavity and its conceits, it makes the perception of style difficult, having itself an appearance of style. Having a ghastly semblance of effective painting, it degrades the art to the level of conjuring, but its crying shame is that it prevents the ordinary person coming to the real thing. The impulse in to day's art towards flower-painting, as witnessed by the recent exhibition of modern flower-paintings at the Baillie gallery—where many painters are seen for the first time as flower-painters—must come as a corrective tendency to the worship of paint as distinct from art, which has been so derogatory to the development of style in painting in the true and deeper sense of that word. It is true that one can reduce a flower to so many *planes*, but there are subtleties of which such a treatment taxes no cognisance. Flowers bring the painter down to their own delicate, evasive life, which is *still-life*—not different from any other *life* to paint. The portrait-painter, be his technique never so extravagant, must always come back to the certain precise and definite features of his subject and their modelling. The same with the painter of animal life. The painter of inanimate backgrounds can swagger in his paint, changing, falsifying even, with little chance of detection, embellishing, generalising, and all this legitimately; but *still-life* claims the same reverence as portraiture, for the character of the flower has to be regarded. A painter cannot generalise a flower: he does not succeed in suggesting its presence effectively unless he suggests its character.

The history of modernity in art—the hope of the future—lies within the recognition of individuality. For, just as the sum of life is made from separate individuals, so also in the artistic adventures of individualities is found the history of art. A frank recognition of this is certainly our modern possession; and the painting of flowers—because it depends almost, if not entirely,

upon the expression of a stand-point towards them, without the environment of another subject or idea—provides ground for studying and analysing on a small plane the development of modern art. The artist's aims here are isolated, his methods, his peculiar vision—are brought down to expression as centred round one little flower, an object so beautiful as to be capable above most things in life of inspiring beauty, but devoid of interest outside itself and art, except legendary interest, and divorced from subject.

In finding that flower-painting is so purely a modern art, it may well be argued that we deprive such older painters as Van Huysum of any good reason for painting them. By insisting, it may be argued, on this point we disregard the fact that many of them devoted much of their best energy to the art. It may be answered, that we separate the newer manifestations of the art from the old through the fact that of the two schools the moderns try for the higher things. And we say



"LILIES"

BY STUART PARK



"ROSES." BY KATHERINE CAMERON





this without hesitation ; there was a certain absolute knowledge and botanical triumph on which the older flower-painters, having regard, of course, to beauty, claimed recognition. They were trying, more or less, to paint actual flowers, to create with carefully numbered petals an exact imitation. The modern desires the imitation of the appearance of flowers, he does not number the petals, but dissolves them in tone, losing them willingly to a shadow there, hinting at their character here, as they emerge into the light. The effect of atmosphere on the flower presents as large a part of the problem of their flower-painting as the

flower itself. The lighting of their subject is studied with the elaborateness of a stage manager lighting a play. This is the great difference between the old style and the new: the old was concerned with the thing itself, the modern with its appearance. We know how clearly separated are the two. The latter becomes the vehicle of emotion, where the former was contented with the statement of a fact. This is why, in whatever else modern painting has failed, this remains to us—in an age perhaps of little things—that we have painted flowers as if they were our companions. We have painted them, not only with a regard for the character of their growth, but also with a reverence for the character of their legend ; and rightly the art of flower-painting remains for the most part with the cut flowers, which we have imprisoned with ourselves in the service of our civilisation.

T. MARTIN WOOD.

## THE ART OF ALEXANDER ROCHE, R.S.A. BY HALDANE MACFALL.

THE busy hive of the great city has ever been the cradle of art. It is a somewhat strange fact, but so it is, that in the seething city, not in the pure air of the country, art is by habit born, and has always most splendidly thriven. Sport, which would almost seem by its very nature to bring to birth the accents of the lover of nature, has scarcely produced artists even of second-rate powers ; whilst out of the frantic turmoil of the crowded centres of feverish life has arisen the maker of the masterpiece. Amsterdam, Madrid, and Venice, London and Paris, the strenuous heart's hubbub of the greatness and feverish ambitions of their vital day, these have given of their rich plenty to the arts ; and, in like manner, it is not to the picturesque villages or pretty rural townships of the North to which you shall go for the artistic achievement of our day, but to the grimy, teeming cities, to find, amidst their bustle, the vigorous schools of painters flourishing and the arts receiving encouragement. And of all the noisy, dingy, grimy cities



"STOCKS"

BY GERARD CHOWNE

(By permission of Mr. John Baillie)

## *Alexander Roche, R.S.A.*

of the North, it is in Glasgow that you shall find, working with many aims in common, a band of men whose pictures are sought after by foreign States for the enrichment of their permanent collections. And of all the younger men of genius who have brought distinction to this great city there is none in the realm of colour more gifted than Alexander Roche.

Alexander Roche was born in Glasgow on the 17th of August, 1863, his father being of French stock, his mother a Johnstone from the Borders. His early training was at the Glasgow School of Art, where he had for fellow-student his friend John Lavery, with whom he went in 1881, being now about eighteen, to Paris, becoming a student at Julien's schools, having for masters Boulanger and Lefebvre; later he studied under Gérôme. Two years saw the young fellow back in Glasgow, but a fire destroyed his studio, and he packed off to Paris again. Restless to get back to work, however, he returned to Glasgow, in the neighbourhood

of which he has remained until his recent move to Edinburgh, where he is now settled. The rest of his career has been an eager striving to express in terms of colour the music that is in him.

Alexander Roche, then, is bred of the romantic blood of the Borders, with eyes of the dainty vision of France, eyes that see beauty in what the rest of the world is inclined to pass by as being but of the commonplace life of the day it lives in—eyes that have revealed to the world what magic of colour is in the greys of nature, what tender greys lurk in the gayest colour. Hence it comes that, just as some romantic minds would seek for the colour of life in the romance of action, so Roche's eyes see romance in the colour of things. He is, above all else, a colourist, and he has the gift to fling upon canvas with quick, deft brush that strange, almost musical quality which thrills the sense with colour as music thrills the ear with sound.

Alexander Roche was at first influenced by the works of the French Romanticists and the modern



"LANDSCAPE"

*(Copyright reserved)*

BY ALEXANDER ROCHE



*(Original in the  
Carnegie Institute,  
Pittsburg, U.S.A.)*

"THE WINDOW SEAT"  
BY ALEXANDER ROCHE



## Alexander Roche, R.S.A.

Dutch painters exhibited in the annual exhibitions of the Glasgow Institute—an influence that has had a vast effect on the whole Glasgow School; not so much, it should be added, by Corot as by Daubigny.

In Paris, being happily a young man and with fresh, quick eyes for the great artistic movements of his time, amidst the fierce partisanship of the French students of the "Quarter," young Roche and Lavery took sides, swearing allegiance under the banner of a man who had the faculty for leading youngsters to the heights; a man who has, as the French neatly term it, "made school." Roche and Lavery fell under the spell of Bastien Lepage, writing enthusiastic accounts of his work and aims to their old fellow-students in Glasgow, and converting to their cause one of the most brilliant of that brilliant group, the now well-known artist Guthrie, at that time a favourite and ardent pupil of John Pettie.

On his return to Glasgow, Alexander Roche determined to paint the figure out of doors, getting

into intimate touch with the colour values of nature itself, instead of doing his work in the studio; and a picturesque village a few miles out of Glasgow became his workshop and the background to his pictures. It is the work done at this time and under these conditions which gave him his greatest delight—which, indeed, as he himself says, he likes the best. The picture of this period most widely known to the public is, perhaps, the *Good King Wenceslaus*, shown at the New English Art Club at Knightsbridge, in 1890.

To Alexander Roche, together with the other younger men of his time, was now vouchsafed the revelation of Whistler; and he was to come under the spell of the personality of another man, far too little known outside Glasgow—a man who exercised a wide and powerful spell over his fellow artists, and was the centre of the enthusiasm which brought the Glasgow School to birth. W. Y. Macgregor had started a life-class in his Glasgow studio, gathering about him the young bloods who were to create the new movement, giving chief impetus to



"SPRINGTIME"

(In the possession of J. Paton, Esq.)

BY ALEXANDER ROCHE



*(In the possession of  
David Tod, Esq.)*

"BETTY." BY  
ALEXANDER ROCHE



## Alexander Roche, R.S.A.

its artistic achievement. To Macgregor is due the vigorous effort which was the breath of the movement—the striving for new and individual expression. The movement passed through the stage of bitter assault and clumsy battery, and came out triumphant; and to Alexander Roche is due no small part of that triumph.

The young men of the eighties strove hard to win their battle. And with them Alexander Roche won success after success. Gradually the old school of “niggle” and elaborate detail fell to pieces, and the younger men opened the eyes of picture-lovers to their finer performance.

From the new aims Alexander Roche never turned back. His first large picture on his return from Paris—a group of children learning their lessons on a bench outside the school—was painted thoroughly and well; and his *Tête-à-tête*, painted at the end of the eighties, was awarded the gold medal at Munich.

Then came a yachting cruise along the west coast of Scotland, which drew Roche's eyes to those fine paintings of the sea and of life upon

the sea that have done almost as much to bring him fame and distinction as his portraits of young womanhood. He has a very rare power of painting salt-water and the lights that play upon the shifting ocean; of stating the character of the sea, the motion and swing of the waters, the heaving movement of the craft that ride upon the billows, and the suggestion of wind.

His marine piece, *The Clyde* or *The Squall on the Clyde*, opened the nineties well for him with an honourable mention at the Paris Salon, and, what must have been a particular pleasure to him, its purchase by Gaston La Touche, the eminent French artist.

The fascination of Italy next called to him, and he settled for awhile amongst the Sabine Hills, and painted Italian peasants. The vivid colour of Italy and of her people found hot response in Roche's colour faculty, and tested it to its utmost pitch.

On his return from Italy he painted that twilight picture of *A Scottish Town* which was bought by the great German painter Liebermann; then came the strong work known as *A Landscape*, and his



“THE SAILING OF THE BOAT”

(Copyright reserved)

BY ALEXANDER ROCHE





"THE SCOTTISH GIRL"  
(In the possession of J. Hunter, Esq.) BY ALEXANDER ROCHE



"JOAN"  
(In the possession of G. Bruce Low, Esq.) BY ALEXANDER ROCHE

## Alexander Roche, R.S.A.

equally well-known *Idyll* of the Grafton Gallery of 1892, which was bought by Sir George Reid, P.R.S.A., for the collection of the permanent gallery at Adelaide, New South Wales.

The year 1892 called him back to the sea, and gave us his *Fishers*, bought by Dr. Bode for the National Gallery at Berlin.

An event of high significance to his art was his journey to Madrid, where he steeped himself in the atmosphere of Velasquez; and his study of the master was not only of benefit to his own craftsmanship, but has made Alexander Roche one of the highest living authorities upon the works of the great Spaniard.

In 1894, the artist's thirty-first year, Alexander Roche had established his reputation. His painting, *The Clyde*, went by special invitation to the important exhibition of 1894 at Boston, to hang side by side with the foremost Frenchmen of the great era—Corot, Millet, and Daubigny; whilst, of the living

men, only Whistler and Sargent were of the company.

He now settled to that painting of the portraits of ladies which has shown him to be such a master of his craft. To 1896 belongs his famous *Lady Reid*, the following year seeing him awarded the gold medal at Dresden for his *Landscape*. In 1898 he painted his charming *Peggy*, bought for the permanent gallery at Pittsburg: the United States thus taking from us the first of those fine pictures of young womanhood which have shown Roche's mastery in the painting of the exquisite bloom that so enhances the beauty of that alluring age of womanhood which holds what the French call "the devil's beauty." *Olivia* followed, with *The Looking Glass* and *Chloe*; whilst *The Window Seat*, that charming picture of girls seated in a riverside window, painted in 1895, won the medal at Pittsburg in 1899—an honour that rewarded a work in which the great freedom and mastery of



FRAGMENT OF FRESCO: "THE FINDING OF THE RING"

(Copyright owned by the Glasgow Corporation)

BY ALEXANDER ROCHE



*(In the possession of  
Doig Wilson, Esq.)*

"THE BUTTERFLY." BY  
ALEXANDER ROCHE





"THE LOOKING-GLASS"  
BY ALEXANDER ROCHE

*(In the possession of  
E. Porter, Esq., Pittsburg)*

## Arts and Crafts Exhibition. Concluding Notice

handling are only equalled by the beauty and delicacy of colouring.

He again returned to his successes with young womanhood in his *Prue*, which was bought by the Munich Gallery in 1902, and the very fine *Nancy*, which was bought by the Walker Art Gallery of Liverpool. The delightful *Betty* is the subject of a mezzotint by T. Hamilton Crawford.

Portrait painting, in fact, now takes nearly all his time, and Glasgow was fortunate indeed in securing his brush to the making of *The Finding of the Ring* and other fine frescoes for the Banqueting Hall in the Municipal Buildings, where his work stands to the glory of the great city side by side with that of Walton, Lavery, and Henry. His later portraits are numerous, perhaps one of the best known being that of *Mrs. Andrew Carnegie and Daughter*.

Although the artist is at present engaged upon a heavy series of commissions in America, the Independents fortunately secured, for their remarkable show in London, his vigorously handled, subtly coloured, large canvas of *The Scottish Fishwife*, which, by the exquisite painting of a black cat, bears witness, amongst its other fine qualities, to a quaint and rich gift for stating the character of animals.

Alexander Roche has the courage of his opinions, and has lectured and written upon art. Indeed, he speaks with high authority.

In his rare gift of colour, one fairy godmother gave him rich dower; another gave him a rare sense of composition; and yet a third, as though he were not already rich enough, granted him a keen perception of character; these gifts he has used to masterly purpose, whether he paint the bloom of beauty that lies on young womanhood's fair cheek, or with vigorous brush raises before our eyes the swing and heave of the waters; whether he catch the flying lights that play on land and sea, or set the very winds upon his canvas.

HALDANE MACFALL.

## THE ARTS AND CRAFTS EXHIBITION AT THE GRAFTON GALLERY. THIRD AND CONCLUDING NOTICE.

IN our last article we touched on the beauty of enamelling, the accidental beauty that pertained to a material which yields such a rich harvest in unexpected results. Such a medium, of course, must lay many traps, and entice to frequent failure the too eager amateur. In fact its illusiveness and indefiniteness of result is at once the secret of its charm and of its deficiencies. We mentioned the triptych of *The Red Cross Knight* by Mrs. Phoebe Traquair, a reproduction of which is now given. Even in the half-tone reproduction some of the beauty of contrast possible to the medium tells. It is this effect of contrast which makes enamelling, properly understood, so essentially a decorative art. Mrs. Traquair's triptych has faulty points of drawing, but the charm of colour she has attained more than combats this, and turns the



"MARGARET"

BY ALEXANDER ROCHE



## *Arts and Crafts Exhibition. Concluding Notice*



TRIPTYCH IN SILVER AND ENAMEL :  
"THE RED CROSS KNIGHT"

BY PHOEBE TRAQUAIR

been completed or not, because enamel without colour is like a cup without wine. Mrs. Ernestine Mills attempts the symbolic design which we reproduce, and attempts it successfully up to a point : her drawing is watched carefully, but her enamel has not quite the spirit of true enamel-work which pertains to the two former designs. A too precise and pictorial definiteness has been striven for, accident has not been waited for with the patience and the knowledge which is characteristic of the true enamellist. Every artist has his peculiar medium : that enamelling is Mrs. Traquair's medium we do not doubt, and for the reason that its particular qualities are prized by her above every other quality. No artistic work could possibly be more opposed in its character to the aims of the art of enamelling than the art of wood carving. The carved fruit bowl (noticing the works chosen for this article in the order of our

triptych into a pleasant and effective, even noble decoration. The enamel plaque *Twilight*, by Miss Gertrude Smith, is enclosed in a decorative frame of original device : like Mrs. Traquair's design, its chief merit rests with colour. Drawing, with its precise claims, seems a hard taskmaster which enamellists evade, seeking the greater license, the kinder mastership of colour. It is a great deal to find colour satisfactorily attained, whether the drawing has



FRUIT BOWL : "BENEDICITE"

BY ADA JOHNSON



*Arts and Crafts Exhibition. Concluding Notice*



ENAMEL PLAQUE: "TWILIGHT"

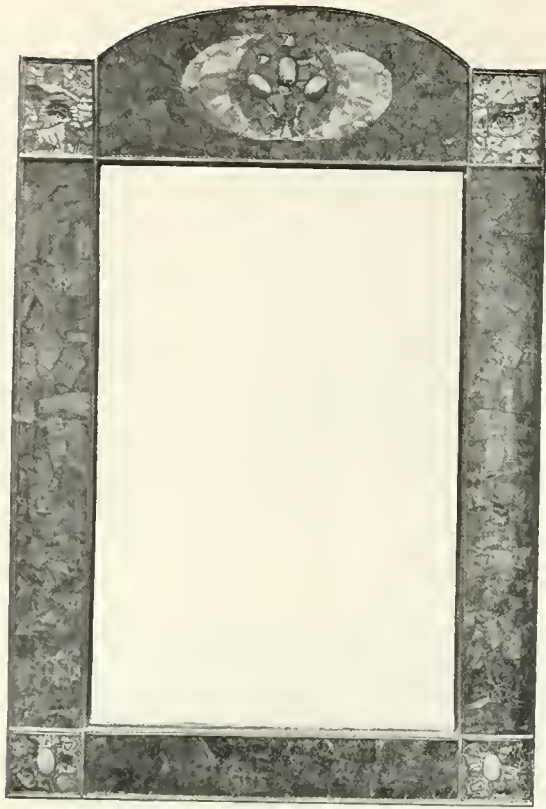
BY GERTRUDE SMITH



THREE ENAMELS: "PEACE," "WAR," "FAMINE"

BY MRS. ERNESTINE MILLS

## Arts and Crafts Exhibition. Concluding Notice



MIRROR IN MOSAIC FRAME  
SET IN PEARLS

BY MRS. BRANSON

illustrations, which is quite as logical an order as that observed in their placing at the exhibition) by Mrs. A. Johnson claims particular attention, since it revives an art which has never ceased to be practised, but which was truly in need of a revival in the matter of artistic as apart from motiveless and cheap design. Of the two kinds of revival which mark any arts and crafts exhibition, that is the most valuable which restores to an art still in practice some of its ancient dignity and worth. The revival of an art which has lapsed, must always mean that it now is to a greater or less extent either the hobby of an artist or the enthusiasm of a reactionary. For an art does not expire whilst there is even a remnant of reason left for its existence. And so it is that the more interesting revivals are those where the objects treated come actually into the use or into the service of the arts of present-day civilisation. The fruit-bowl, for instance, which we illustrate, is useful enough: we have only to decide whether we care most to see on the table such an excellent example of the most historical of the arts; or whether we prefer the

ordinary kind of fruit-bowl which has descended to us, with other early Victorian heirlooms, or the often ridiculous thing which is sold to us as a fruit-bowl from the shops. A close examination of Mrs. Johnson's design proves its artistic value; it also reveals the conscientiousness with which she has practised her arbitrary and difficult craft. The mirror by Mrs. Branson, of which we here give an illustration, depends of course largely upon the effectiveness of the mosaics in colour. We can but indicate here our approval of this design, which certainly would fill many a place where it would contribute beauty to interior decoration. It is appropriate to pass



CANDLESTICK

BY W. BAINBRIDGE REYNOLDS, LTD.



*Arts and Crafts Exhibition. Concluding Notice*



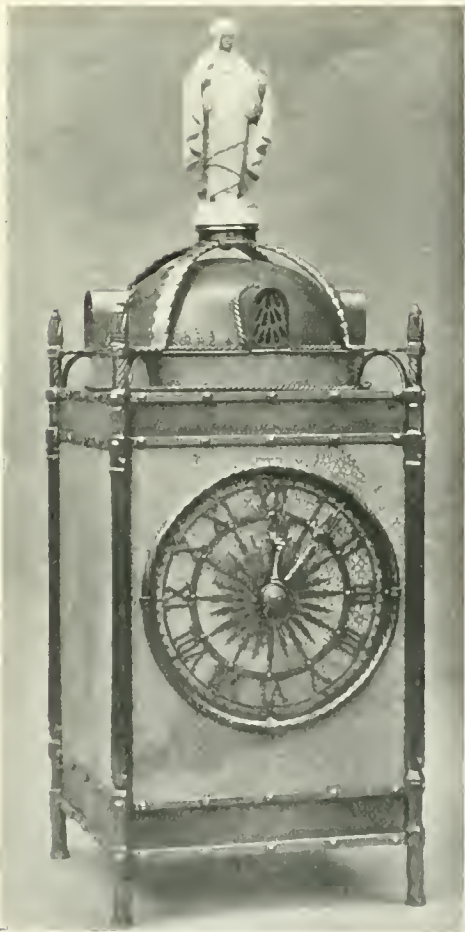
SILVER CLASP

BY COLLINS & CO.



SILVER DRAGON TEAPOT

BY T. PAUL COOPER



CLOCKCASE IN FISH-SKIN  
AND IVORY

BY RICHARD GARBE



SILVER ALTAR CROSS WITH  
AMETHYSTS AND ENAMELS

BY MR. & MRS.  
ARTHUR GASKIN



## Arts and Crafts Exhibition. Concluding Notice



SILVER FRUIT-PLATE

DESIGNED BY W. S. HADAWAY  
EXECUTED BY F. LUTIGER

explained, except with reference to the slow passing years which, accumulated one upon another, have given to the world the most mystical and intangible of all its ideas, that of time. No lavish of material can be too great for a clock. It is likely enough Mr. Garbe has not explained this to himself, but there is the true instinct in the craftsman who seeks for a strange and beautiful material in which to case that simple piece of mechanism, with its perfectly obvious message, but also with its symbolism. Our next illustration is a little teapot—is this a descent? Beauty has no measurements in itself and aims: a teapot too has an idea, outside its mission with its little social use and its suggestion of the scandals time has buried. This is the fascination of the Arts and Crafts Exhibition to the true observer of it. The desire for beauty, running through everything, seeks its eternal expression in

from the mention of a mirror to another object—which is indispensable to any room—to the clockcase in fish-skin and ivory by Mr. Richard Garbe. There is a great deal of old-fashioned dignity about this design—a modernness in the invention and combination of material chosen, but an old-fashioned regard for the dignity of the clock's mission, which is not sufficiently regarded in most modern designs. A clock is not only a useful thing, like a three-and-sixpenny alarm; in itself it is also a symbolical thing: every time its hands complete the hour they have symbolised the passage of time with a ritual at once useful and expressive. The clock, descended as it is from the dial, will always stand as something which may have its conduct explained by its machinery; but can never have its use



BRASS CROSS AND CANDLESICKS

DESIGNED BY EDWARD SPENCER  
EXECUTED BY THE ARTIFICERS' GUILD

*Arts and Crafts Exhibition. Concluding Notice*



"LOVE'S GREETINGS"  
BY FLORENCE H. STEELE



BRONZE CASKET BY FLORENCE H. STEELE



SILVER JAR BY T. PAUL COOPER



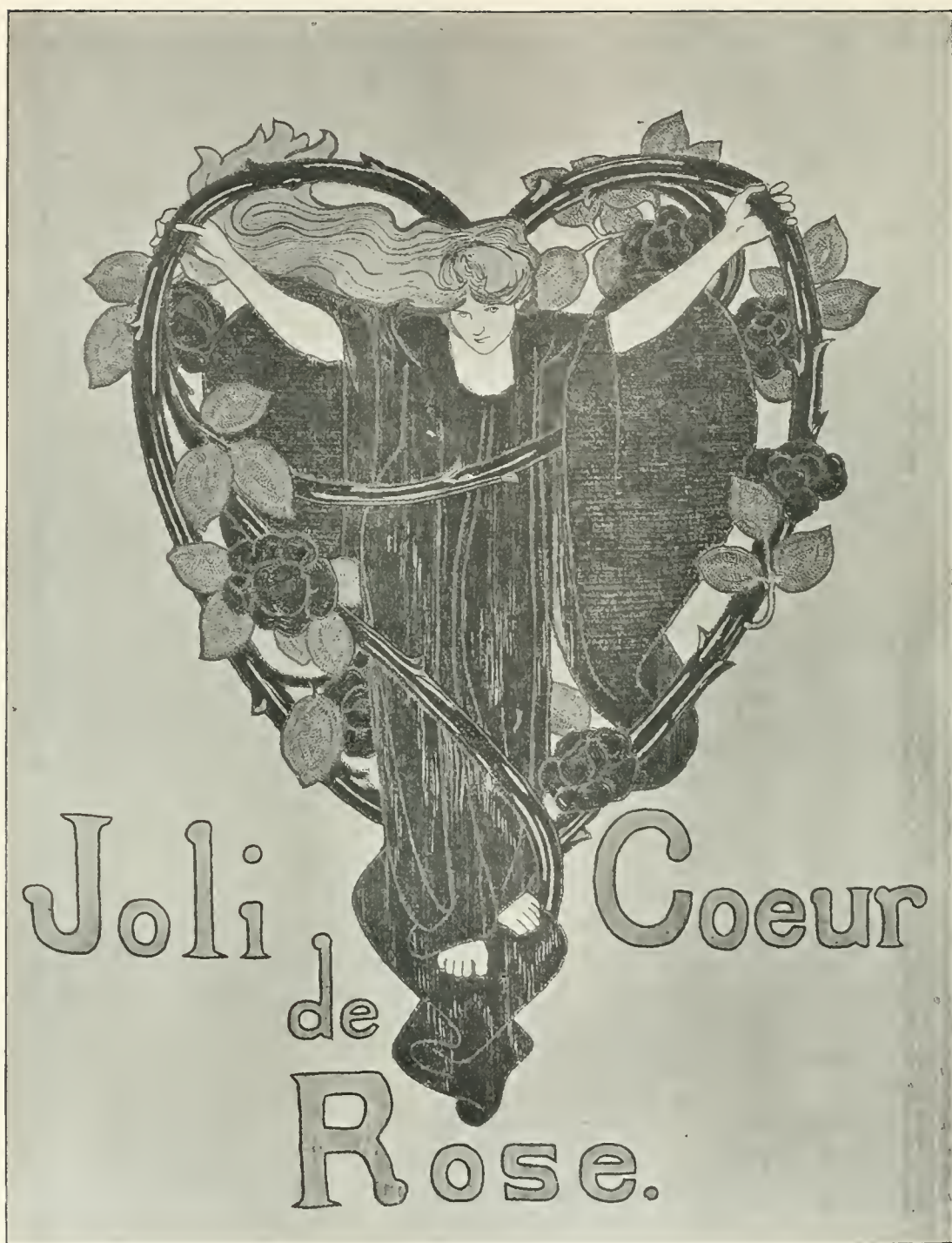
SILVER BLOTING PAD BY FLORENCE H. STEELE  
(By permission of Messrs. Elkington)



HORSE, EAGLE, AND LIONESS PANELS

BY HAROLD STABLER





EMBROIDERY EXECUTED BY  
UNA TAYLOR FROM A DESIGN  
BY W. GRAHAM ROBERTSON

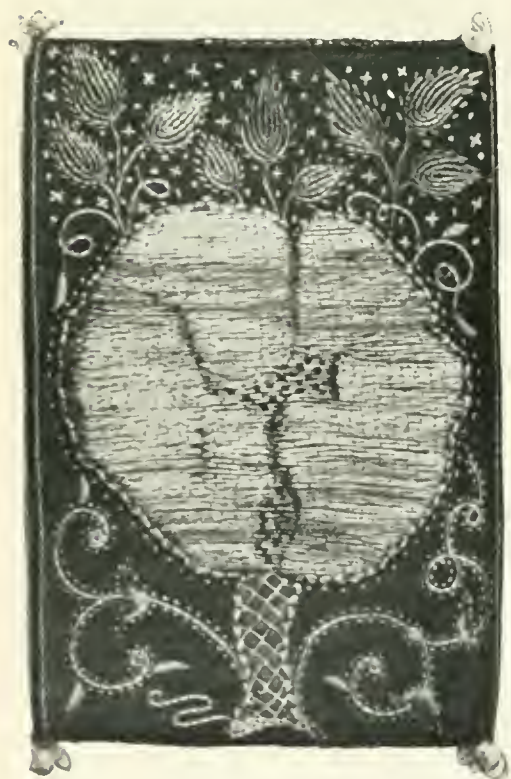


*Arts and Crafts Exhibition. Concluding Notice*



CUSHION

BY MAY MORRIS



CARD-CASE

BY MAY MORRIS



CARD-CASE

BY MAY MORRIS

## Arts and Crafts Exhibition. Concluding Notice



SILVER AND GLASS BOWL

BY HARRY POWELL

small ideas as in great, just as the beauty of the short-lived rose is as eternal as the beauty of the stars.

The cross designed in silver with amethysts, by Mr. and Mrs. Gaskin, is a very good example of a delicate manipulation of the metal, and of a well-thought-out and closely finished design. It departs



GLASS VASE

BY GEORGE WALTON

from the usual altar-cross in its multiplication of detail, but the detail comes together in the required manner. It is required of an altar-cross that it shall stand out in simple dignity from its surroundings, with its message to the Church. Because everything else should be subordinate to it, it should justify in its appearance the reverence which faith and tradition ascribe to it. There is nothing trifling in the work, almost filigree in structure, which is designed upon this cross. It is well massed, and pointed at intervals with the amethysts in such a manner that it seems at once



JUG

DESIGNED BY SIR E. H. ELTON, BART.  
EXECUTED BY G. MASTERS

to have qualities of preciousness and of simplicity and strength. Silver-work in the exhibition is remarkably various and interesting, affording much pleasure to the student interested in the variety of character the metal is capable of taking, in accordance with the uses to which it is put and the nature of the object designed. The silver plate by Mr. W. S. Hadaway is a suitable example of silver taking another character to itself when we compare it, for instance, with the above cross. The very pleasantly designed edge and the spacings between the vine patterns are of that restrained conception of design which is only achieved by designers



*Arts and Crafts Exhibition. Concluding Notice*



SILVER AND GLASS BOWL

BY HARRY POWELL



GLASS VASE

BY GEORGE WALTON



LAMP IN GLASS  
AND SILVER

BY HARRY POWELL



GLASSES

DESIGNED BY HARRY POWELL  
ENGRAVED BY HILLEBAUER  
CUT BY LONGSHAW



## *Arts and Crafts Exhibition. Concluding Notice*

who have confidence in their selection of a simple *motif* which they use for repetition.

We have already had occasion in a preceding article to refer to the cross by Mr. Edward Spencer and the animals by Mr. H. Stabler. We are enabled to illustrate this month the cushion by Miss May Morris to which we formerly referred, and to emphasise again in our remarks the quite unusual degree of beauty attained



BOWL

BY THACKERAY TURNER



BUCKLE AND CHAIN

BY MAY MORRIS

service which the useful cushions of a room get, for the pattern is carried out on an almost white surface of plush. Because it is so triumphantly artistic and pleasurable to the eye, this is certainly justified. With their simplicity and naïveté, Miss Morris's card-case designs have a character all their own, fascinating enough to any student of needlework.

We now come to the glass work, and it is upon Messrs. Powell that the Arts and Crafts depends for some fresh triumphs in design at each of its exhibitions. Mr. Harry Powell is entitled to con-



GOLD NECKLACE  
AND BROOCH

BY R. J. EMERSON  
EXHIBITED BY COLLINS & CO.

in its designing. It is, frankly, a cushion made for the sake of its design and for effectiveness. It could never come into the ordinary rough

## *Arts and Crafts Exhibition. Concluding Notice*

gratulation again on the results of the designs and experiments in shape which he is enabled to exhibit this year. The combination of glass with silver is always successfully carried out by Mr. Powell; and if in his designs in this kind of thing there are this time no absolutely new departures, he has succeeded in arriving at great degrees of beauty, commensurate with usefulness. Very interesting are the engraved glasses, many of them



BOWL.

BY THACKERAY TURNER

unerring instinct for design never seems to lose itself, be the medium what it will through which it has to find expression. Mr. Walton's instinct is all for pure decoration, and in these glasses he has recognised at once the essential character required in his design. Their character has apparently arisen entirely from his own handling of the glass, and so there is a degree of spontaneity about his exhibits



PENDANT AND BROOCH

BY R. L. B. RATHBONE

extremely delicate and rare in design, standing we think quite at the highest attained by engraved and cut glass. Of quite a different order to these with their excessive refinement of work are Mr. George Walton's impulsive designs. No degree of finish is attempted in these experiments, but Mr. Walton's



PENDANT

BY R. L. B. RATHBONE



## Arts and Crafts Exhibition. Concluding Notice



GOLD PENDANT BY E. WARD

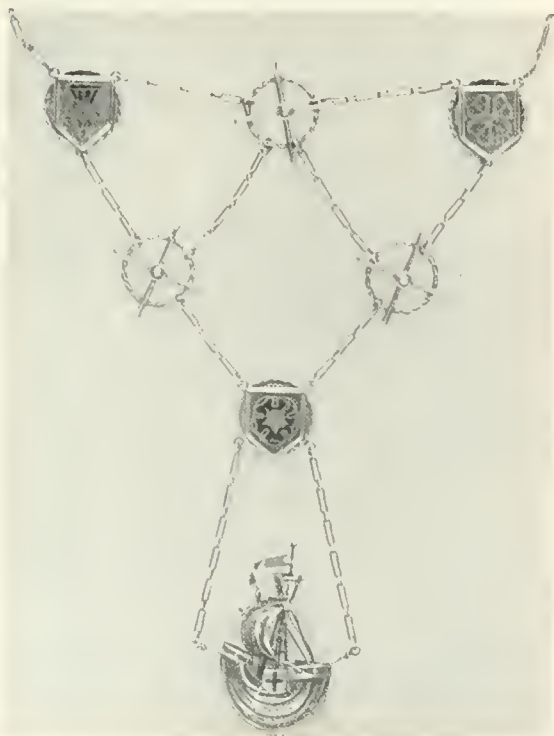


GOLD CROSS  
BY GLADYS L. FALCKE



BROOCH  
BY GLADYS L. FALCKE

in this department which is refreshing as compared with the usual glass designs. It is to be hoped that Mr. Walton's experiments in glass will not remain in a tentative stage: we look forward to the inexhaustible fancy of the designer finding yet another outlet and fresh stimulus from this adventure into an



PENDANT

BY BERNARD CUZNER

unknown realm. Not less quaintly conceived than some of Mr. Walton's glass, were the earthenware bottles and jugs by Sir E. H. Elton. Earthenware bowls of a really rare distinction, both in quality of colour, in the surface of the ware, and in design, were exhibited by Mr. Thackeray Turner.

We include a few jewellery designs



SILVER CLASP

EXHIBITED BY  
COLLINS & CO.

with this article which were crowded over from our last number, in which reference to them was made. The designs of Mr. Rathbone were a welcome feature of the jewellery exhibits. Returning again to one or two book-covers, we think those here illustrated sufficiently show in the reproductions their high value as designs. We would especially remark the workmanship of Miss Katharine Adams' English Bible and the Omar Khayyám of Mr. F. G. Garratt.

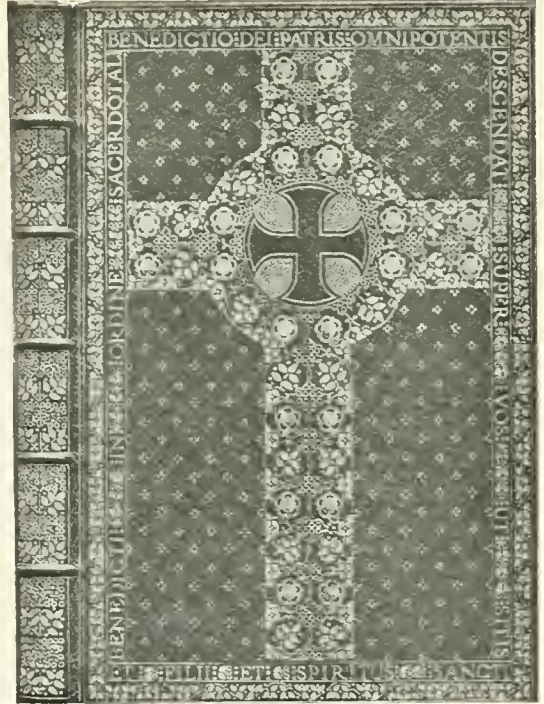
The illustrations of illuminations reproduced have also been previously mentioned, and say more than any words for the precision and spacing of their design, suggesting to some extent the beautiful accomplishment which is evidenced in their craftsmanship.

At the moment of concluding our notices of the exhibition an admirable essay on "The Arts and Crafts Movement," by Mr. Cobden-



## *Arts and Crafts Exhibition. Concluding Notice*

Sanderson, one of its truest followers, reaches us. We cannot do better than close our survey with a quotation from the first page, in which he analyses the various definitions of the aims of the Arts and Crafts movement: "The movement, passing under the name of 'Arts and Crafts,' admits of many definitions. It may be associated with the movement of ideas characteristic of the close of the last century, and be defined to be an effort to bring it under the influence of art as the supreme mode in which human activity of all kinds expresses itself at its highest and best; in which case the so-called 'Arts and Crafts Exhibitions' would be but a symbolic presentment of a whole by a part, itself incapable of presentment: or it may be associated with the revival, by a few artists, of hand-craft as opposed to machine-craft, and be defined to be the insistence on the worth of man's hand, a unique tool in danger of being lost in the substitution for it of highly organised and intricate machinery, or of emotional as distinguished from merely skilled and technical labour: or again, it may be defined to be both the one and the other, and to have a wider scope than either; as, for example, it may be defined to constitute a movement to bring all



ALTAR BOOK

BY MISSES L. HAY-COOPER  
AND S. BARNARD



GLASS AND SILVER VASE

BY JAMES POWELL

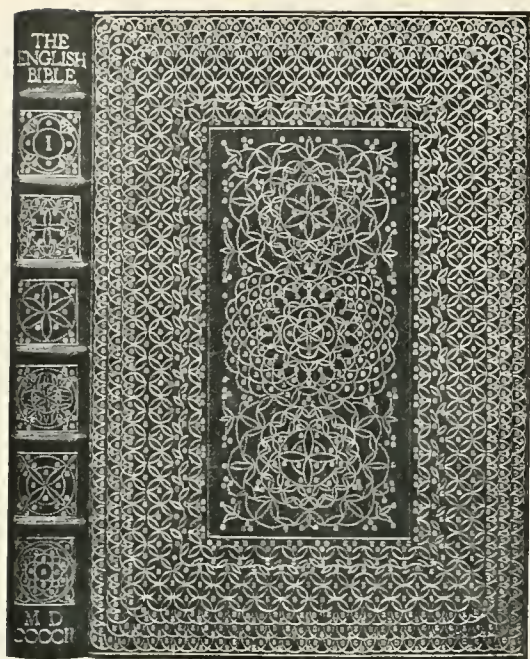
the activities of the human spirit under the influence of one idea, the idea that life is creation, and should be creative in modes of art, and that this creation should extend to all the ideas of science and of social organisation, to all the ideas and habits begotten of a grandiose and consciously conceived procession of humanity, out of nothing and nowhere, into everything and everywhere, as well as to the merely instrumental occupations thereof at any particular moment.

"No definition, however, is orthodox or to be propounded with authority: each has its apostles: and besides the definitions attempted above, there are still others, some of them, indeed, concerning themselves only with the facilities to be afforded to the craftsman for the exhibition, advertisement, and sale of his wares."

In a previous article an illustration of printed linen designed by Mr. Alfred Carpenter was wrongly ascribed to Mr. Joseph Doran.

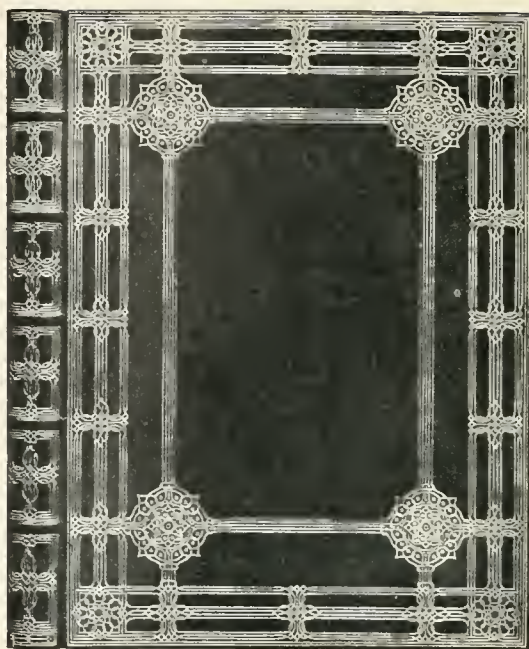


*Arts and Crafts Exhibition. Concluding Notice*



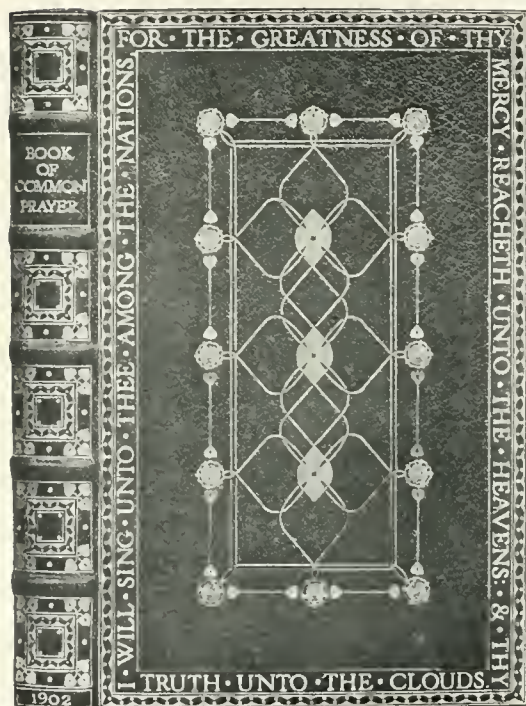
BOOKBINDING

BY KATHERINE ADAMS



BOOKBINDING

BY LUCY G. WRIGHTSON



BOOKBINDING

BY ALICE PATTINSON



BOOKBINDING

BY MARY E. ROBINSON

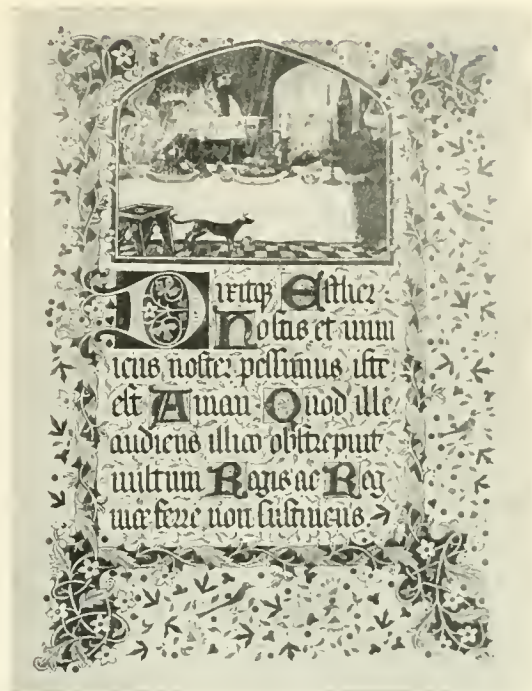


# Arts and Crafts Exhibition. Concluding Notice



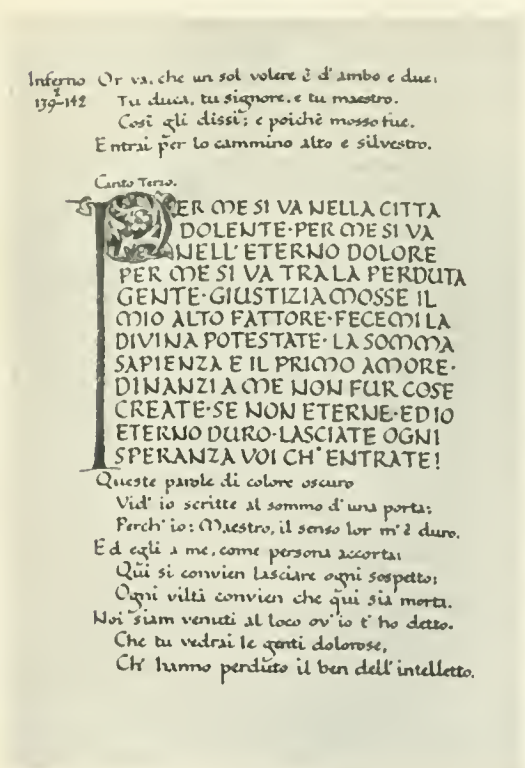
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BY LOUISE LESSORE  
GILDED BY GRAILY HEWITT



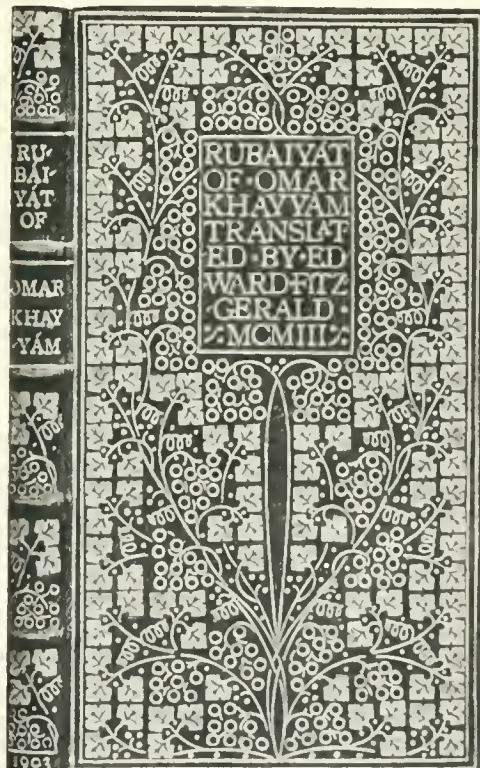
ILLUMINATED PAGE

BY EDMUND S. REUTER



ILLUMINATED PAGE

BY LOUISE LESSORE  
GILDED BY GRAILY HEWITT



BOOKBINDING

BY FRANK G. GARRETT



TECHNICAL HINTS FROM THE  
DRAWINGS OF PAST MASTERS  
OF PAINTING. VI. T. GAINSBOROUGH, R.A.

OUR series of studies by great masters has hitherto dealt exclusively with figure subjects. In Gainsborough's *Boy with a Cart* we have a figure painter's treatment of landscape. Although he painted a few fine landscapes, yet Gainsborough is so much more widely remembered by his portraits that the former and more intimately personal work runs the risk of being almost overlooked. He appears to have made a vast number of studies in many different media, principally for future use. In selecting the *Boy with a Cart* from the Print Room collection it seemed to us that the convention used had been most happy in its choice, and, whilst quite simple in working (consisting only of two shades, one warm and one cool), yet capable of great variety of suggestion. The subject appears to have been sketched in outline with a quill or reed pen in a warm brown colour, and afterwards with broad washes of an almost neutral grey, the light and shade and tone of the picture gradually developed. The balance of warm tones as compared with the cool shades seems most admirably proportioned, and managed so as to suggest the happy, lazy feeling of life in the country in the late afternoon of a summer day.

ANGELO DALL' OCA BIANCA.  
BY ALFREDO MELANI.

IT were impossible within the limits of a short article to do more than epitomise the life and the work of Dall' Oca Bianca, one of Italy's most popular painters, and moreover one of the most active leaders of the *genre* school, which has had its periods of enthusiasm in that country, for Dall' Oca's first works were popular scenes of Verona, where he was born and received his artistic education. At first he was regarded as a sort of votary of the amiable Venetian, Favretto, who enjoyed a fame in Italian painting akin to that of Goldoni and Gallina in the domain of dramatic literature. Those alone who know Venetia, and particularly Venice, can understand how much a painter may extract from that region in regard to its every-day life, so rich in movement, in humour, and in grace. And this explains why several painters of our time fixed on their canvases the life lived by these Venetians—humble folk, whose mother wit, to say nothing of their picturesque aspects, aroused an interest which we should nowadays term "psychological," and was assuredly most seductive.

Dall' Oca, born and bred amid surroundings in which colour was the patrimony of the greatest of artists, was possessed while quite young of a strong sense of light, and with his sunshine effects, which



"FALLING LEAVES"

BY A. DALL' OCA BIANCA



BRITISH MUSEUM

BOY WITH A CART.— SKETCH WITH PEN & WASH, BY T. GAINSBOROUGH, R.A.





*Angelo Dall' Oca Bianca*



"THE QUADRILLE"

BY A. DALL' OCA BIANCA



"EARLY MASS"

*(In the Gemäldegalerie, Berlin)*

BY A. DALL' OCA BIANCA

## Angelo Dall' Oca Bianca

were at times quite crude in certain pictures, he would occasionally sacrifice feeling and technical subtlety. But these qualities came in due course. As time went on the young painter schooled himself into a method wherein his colours became toned and softened, and the sun painter—*l'homme du soleil*—as he was called, developed into the painter of the imagination, the painter of harmonies indefinite and placid. It was evident that Dall' Oca had refined himself, and the external aspects of painting—that is to say, light and colour—no longer sufficed to an artist under the sway of the feelings and aspirations exhaled by men and things. Thus he devoted himself to painting the soul and not merely the body, or rather he applied himself to depict the body animated by passion and sorrow, pain and joy, to show the intimate and poetic beauty which goes beyond the purely plastic rules of line and tone



"AGNELLO"

BY A. DALL' OCA BIANCA



PORTRAIT OF THE ARTIST'S MOTHER

BY A. DALL' OCA BIANCA

and colour. That is where the personality of Dall' Oca began to interest the intelligent critic, who at the outset of the painter's career—all the noisy *réclame* of the papers notwithstanding—could find no adequate reason to rejoice in him. At first he had failed to cultivate in his palette that delicacy which later came to him with deeper knowledge of life.

Dall' Oca is of quite humble origin. While still a child he was employed in a stone-mason's yard, and then entered the Académie, with a mind full of longing and of hope. But he did not derive from the school such advantage as to produce the painter we so often admire. What he did acquire, however, was an insatiable determination to learn, to fortify his mind by the reading of the best authors. Thus Dall' Oca is not



## Angelo Dall' Oca Bianca



PORTRAIT

BY A. DALL' OCA BIANCA

merely a painter ; he is an artist of high equipment, who can grasp a page of Flaubert or a lyric by Carducci just as he can penetrate into the mystery of the subtlest scene from real life.

Among the canvases now reproduced, those entitled *Quadriglia* ("The Quadrille"), dated 1887, *Foglie Cadenti*, or "Falling Leaves" (1896), and *Agnello* ("The Lamb"), express, in a manner that makes long commentary superfluous, the painter's tendencies and the intimate nature of his art from the time when his spirit soared into the regions of fancy and meditation. Nor should his *Prima Messa* ("Early Mass"), whose subject recalls one of Segantini's paintings, be passed by in silence, for it is truly a love-scene—a scene of Verona, of infinite expressiveness and quite Virgilian charm. This canvas, which won a premium at the last Paris Exhibition, was purchased by the Berlin Gallery ; and of the others, one gained a prize at Antwerp, and another, likewise *primé*, is now in the Barcelona Gallery. These pictures apart, the handiwork of Dall' Oca is profoundly impressed on his painting of the *Piazza dell' Erbe*, one of the most picturesque spots in Verona—that town which ever excites the imagination of the poet—that "Florence of Northern Italy," as it was lately styled by Dr. G. Biermann.

The evolution of Dall' Oca gave his heart not merely a new technical delicacy, but fresh poetic substance ; that is to say, pictorial *finesse* belongs to the Dall' Oca of the second manner ; the dazzling light of his earliest canvases betrays a certain superficiality of execution, while the canvases of more recent date, especially the *Poesia Pastorale* ("Pastoral Poetry," 1903), differ not only technically but intellectually in a most marked degree. In this last-named picture Dall' Oca, side by side with an exquisitely pensive fancy, rising to romanticism, displays a sympathy with the luminous and the *pointillé*.

The last word as to the art of Dall' Oca is proclaimed by these last canvases of his ; and, disposed as he may be towards every perfection, it is certain that his personality will be fixed by



"THE WOODCUTTER"

BY R. F. WEISS

(See next article)



*The International Society's Exhibition. Second Notice*



"TIGRESS AND WILD BOAR"

BY J. H. M. FURSE

hibition of sculpture held in conjunction with any of the picture exhibitions. It significantly marks the breaking down of the prejudice which sculpture has had to surmount in this country. Hitherto it has seemed to be tolerated and not welcomed by the majority of exhibitions. The movements that are most vital in modern sculpture were represented here in the works of Rodin, Meunier, Havard Thomas, Furse, Bartholomé. Rodin exhibited the large *Le Baiser* and *Paolo and Francesca*. Both of these were typical Rodins, but there was something rather meaningless

these pictures, which, as G. F. Watts remarked, represent "far more what he has felt than what he has seen."

Such is M. Angelo Dall'Oca Bianca, of Verona, who, at the outset imbued with an entirely formal art, but now in full possession of his artistic faculties, is rising into the regions of beauty, full of charm and poesy and fancy.

ALFREDO MELANI.

THE INTERNATIONAL SOCIETY'S EXHIBITION. SECOND NOTICE(SCULPTURE)

THE International Society's Exhibition was notable on account of the large display of sculpture which it gave, and which remained over the whole of the exhibition, otherwise divided into two sections, the black-and-white, water colours and pastels following that of oils. There has never been in London a more interesting and noteworthy ex-



"LE HALEUR DE KATWYK"

BY CONSTANTIN MEUNIER

## *The International Society's Exhibition. Second Notice*



"SILENCE" BY CHAS. RICKETTS

in *Le Baiser* as compared with the fragile virility and refinement of *Paolo and Francesca*, the figures swept away in tragic fate towards the sad destiny which they surrender to and meet and make for themselves. In *L'Éléphant* there is none of the half acceptance of life and half rebellion against it, and little of the spiritual revolt of which the art of Rodin generally speaks. The exclusion of passion from the theme is the keynote of its beauty, but its serenity is such that it has almost excluded tenderness.

The spirit expressed in the finest of modern sculpture is a despairing revolt against life which has drifted as far from the control of the gods as art has drifted from their praise. In Rodin this revolt is expressed in more abstract form than in the art of Meunier, whose navvies control the pitiless

underground clockwork which regulates our present civilization. They sacrifice themselves for us, these fallen gods, bending their beautiful strength to work by which their souls must die. Other souls will be released in the civilization that their labour builds, but the darkness which they work in shuts out even this end from their view. They have the stoicism and the majestic silence of gods that go under to a fate greater than themselves.

To the *Jeune fille se coiffant* of Bartholomé we turn and find well expressed the content of a soul unawakened. The little statuette *Silence* of Mr. Ricketts touches a mystic solemn note; it has a remembrance of tragedy embodied in a style that is a remembrance of ancient art. The silence which has met the questions for which life has no answer is symbolised—the mystical silence of all that is deeper



"LE SOUFFLEUR DE VERRE"  
BY C. MEUNIER



"LE TRAVAILLEUR DE LA MER"  
BY C. MEUNIER



## *The International Society's Exhibition. Second Notice*

than life and does not find expression through material things.

M. Bourdelle would follow this antique spirit, but he does not do it so successfully as Mr. Ricketts, for all his study of "time effects" in the colouring of his work.

The *Tigress and Wild Boar* of Mr. Furse showed once more how successfully that sculptor studies the movement and wild strength of the fiercer animals. A younger sculptor, Mr. R. F. Wells, contributed many statuettes dealing with everyday figures; his work often has considerable dignity, and the sculptor is not without a personal view.

Miss M. Lawrence's *The Lonely Heart* did not perhaps reach in execution the worth of its idea, but it had certain partly expressed intentions in the almost sweet character of the face and the design of the hair, which betrayed search for more than a surface achievement of beauty. In *Old Newman*, Mr. John Tweed raised through his really fine sculpture the old face to the dignity which its character claims. A beautiful study was the head by Alfred Drury, A.R.A., called *The Spirit of the Night*. Mr. Havard Thomas, in his classic and restrained *Camomile Gatherer*, sought to content us with perfection of form, which, making no desperate attempt to arrest our attention, claimed it at once on grounds of pure art. Mr. Pomeroy's *Lord Dufferin* was a silver statuette of much dignity of conception and scholarly work. *The Ariadne Necklace*, by Messrs. E. Spencer and J. Bonnor, was particularly worthy of mention, and there was an interesting exhibit of jewellery designs by Mr. Paul Cooper. We remarked the beauty of Mr. Alexander Fisher's exhibits in our former article on the International Society. Among interesting works were also the portraits of Mr. Stirling Lee. *Mendicante* by C. Delacour was touched with pathetic significance. The case of bronzes in antique manner by Paul W. Bartlett were curious in their mixture of earnest study and studied affectation, but they were very pleasing in result. E. Bourdelle's *Beethoven* did certainly speak to us of the greatest of emotionalists, who by emotion was taught the beauty of pure expression in his art. Mr. H. Wilson's *Pietà* de-

served special mention. *Travailleur*, by Prof. E. Lanteri, was a fine piece of English sculpture, for art has nationality, which is what gives the International Society's Exhibitions their character and interest.

At a council meeting of the International Society held at the beginning of March, the following were elected as associates: S. Nicholson Babb, Paul W. Bartlett, W. L. Bruckman, A. S. Hartrick, L. Raven Hill, Sir Charles Holroyd, Gaston La Touche, Louis Legrand, B. Mackennel, A. D. Peppercorn, R. F. Wells, and I. Zuloaga; and Mr. T. Cole was elected honorary member.



"JEUNE FILLE SE COIFFANT"

BY A. BARTHOLOMÉ





INITIAL LETTER  
BY EDITH A. IBBS

# BOOK DECORATION: THE ART OF ILLUMINATION. BY EDITH A. IBBS.

THE art of illumination in these days is carried on under very different conditions to those in which it first grew to life. As we turn over the pages of the thirteenth or fourteenth-century MS., we marvel at

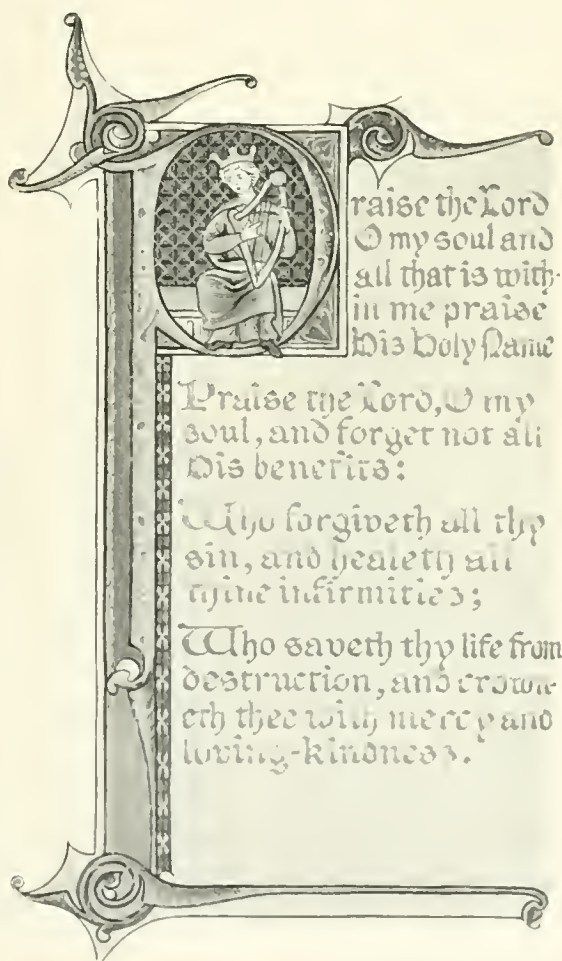
the unwearying labour bestowed on miniature, border, and writing. We find between those pages no trace of the commercial spirit which has, alas! crept into so much of the art of the present day. Our imagination carries us back over the centuries into some quiet scriptorium, where, with no thought of money-making, but for the love of his art and of his religion, the monk patiently added page to page of the book which we hold in our hands so reverently to-day. It would be impossible even for a moment to think of such work being done under the pressing anxiety of earning one's daily bread, or with the harassing necessity of getting it finished within a limited time to satisfy the demands of an impatient purchaser.

It seems strange that, in this age of restless activity and feverish haste, there should be a revival of interest in this art and, what is more, an attempt to bring it back into use for book-decoration. We welcome the revival gladly, as we welcome every bit of beauty in a too prosaic age; but if the illumination of to-day is to keep anything of the spirit or the character of the art as we know it at its best, it needs more of thoughtful study as a foundation on which to work than the artist whose aim is to "hit the public taste" is at all prepared to give.

Illumination, to be worth anything, must be the result of patient experiment and indomitable perseverance. Technical difficulties meet the artist at every turn, and he must be content to try again and again, after repeated failures with vellum, gold leaf, pen, and colour, if he is to produce a satisfactory result, and to show what illumination, even in the twentieth century, may be. Actual *teaching* of the art is almost an impossibility—the artist must feel his own way to success if he is to win at all.

He cannot do better than begin with a thorough study among the beautiful MSS. in such a library as that of the British Museum, where specimens from the very earliest beginning of illumination

may be seen. A good start may be made with the Celtic School, which reached its perfection in the seventh century, and of which the Book of Kells, now in the Library of Trinity College, Dublin, is considered the finest specimen. But in the British Museum we have a beautiful example of this work in the Gospels of St. Cuthbert, also known as the Durham Book, written, it is supposed, by Eadfrith, a monk of Lindisfarne, between the years 698–721, and illuminated by Æthelwold, in the same monastery. Here we find marvellously intricate designs, composed of interlaced ribbon-like lines, varied with strange and grotesque birds, whose elongated necks and legs knot themselves into a bewildering but perfectly geometrical design, a whole page often being covered in this way. Very little, if any, gold was used at this period; the whole effect depended upon the harmony of colour. Much may be done by the student towards adapting beautiful initials and borders from these pages, keeping the *character* of



ILLUMINATED PAGE

BY EDITH A. IBBS

## Book-Decoration: The Art of Illumination

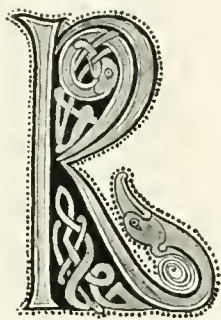


INITIAL LETTER BY EDITH A. IBBS

gested how great an opportunity there is, if publishers would but see it, for setting up a really beautiful black-letter type which could be printed on vellum, leaving spaces for illuminated capitals to be supplied by hand. In fact, we want *two* types: one following the round Celtic style of writing, to be used with such initials as might be adapted from the Durham Book or other work of that period, and also one of the more pointed upright text of the thirteenth and fourteenth centuries.

One thing the student must bear in mind: the text must be in keeping as to style with the decoration used for border or initials. He cannot, or should not, put illumination of the style of the fourteenth century on the same page with the round uncial characters of the seventh century. Nothing more offends the eyes of one trained to recognise the peculiar characteristics of each age and country than to find in modern illumination several styles hopelessly muddled on to one page, e.g., seventh-century Anglo-Celtic writing with, perhaps, a mixed border of English thirteenth-century scroll-work and French fifteenth-century ivy-leaf, and, to complete the medley, a twentieth-century miniature "out of his own head," incongruous, perhaps, with everything else on the page. Much modern work is spoilt by this want of knowledge, which could be so easily acquired by a little study.

To pass on to the styles of illumination especially capable of adaptation. The work of the Anglo-Saxon period, though beautiful and interesting in itself, does not seem in some ways so suitable to modern use, but when we come to the late thirteenth and early fourteenth century we



INITIAL LETTER  
BY EDITH A. IBBS

colour and design, but at the same time working something of his own into his manner of using them for modern books. And here it might be sug-

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To pass on to the styles of illumination especially capable of adaptation. The work of the Anglo-Saxon period, though beautiful and interesting in itself, does not seem in some ways so suitable to modern use, but when we come to the late thirteenth and early fourteenth century we

find great richness of material, especially in MSS. of the English and French Schools. Just then the styles of both countries were so intermixed that it is difficult to tell the one from the other. We find great beauty of colouring—simple, but wonderfully effective designs for borders and initials, and extreme delicacy of detail. The miniatures enclosed in initials or forming full-page illustrations were given backgrounds, sometimes of solid burnished gold, sometimes of delicate diaper patterns, formed of tiny cubes or lozenges of gold and different colours, blended into a beautiful design. The figures and faces in the miniatures themselves, though quaint indeed, are finished with exquisite delicacy, and are full of expression and feeling. Wonderfully few colours were used, but they were so skilfully blended that great brilliancy of effect was the result. The borders surrounding two sides of the text are often formed of bands of flat colour, on which, evidently with a very fine brush, are painted lovely designs in white; from these



INITIAL LETTER  
BY EDITH A. IBBS

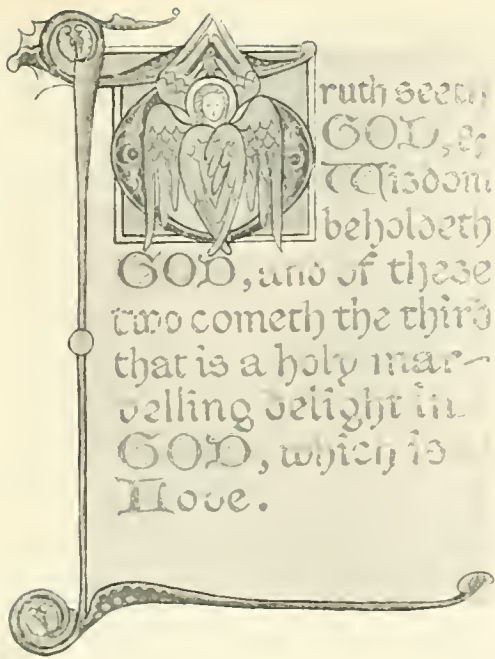


INITIAL LETTER  
BY EDITH A. IBBS

bands of colour spring foliated designs, long stems sometimes breaking into clusters of leaves. Two books might be especially mentioned as examples of the work of this period. One is a Gospel Lectionary, which was painted in Paris, and is in the same style as a book which belonged to the Sainte-Chapelle, now in the Bibliothèque Nationale. This MS. has

miniatures on every page illustrating the text, two or three of these being placed one above the other, divided by thin bands of colour to form a border to each of the double columns of writing, while below the miniatures spring exquisite designs formed of coiled foliated stems on gold background, breaking into elongated leaves laid against bars of colour





ILLUMINATED PAGE

BY EDITH A. IBBS

decorated with delicate designs in white; these leaves end in a curved sweep of stalk from which grow full ivy-leaves, or in the long neck and head of a grotesque animal.

The other book is a Bible in the Royal Collection (1 D. 1), British Museum. This was painted in England, and is typical English work of the fourteenth century. Here we find beautifully finished initial letters placed on square backgrounds of colour and surrounded by a plain band of burnished gold. Lovely miniatures are sometimes enclosed in these letters, sometimes they are filled with conventional designs simply and beautifully treated. In many cases the coiled foliated stem ends in the neck and head of a strange beast, the whole design fitting into the space allowed it in a delightful manner, the background being always of some plain colour—blue or deep rose-pink, laid on flat and decorated with tiny dots or curves painted in white. There are few set borders in this book, but from the initials in some cases spring long

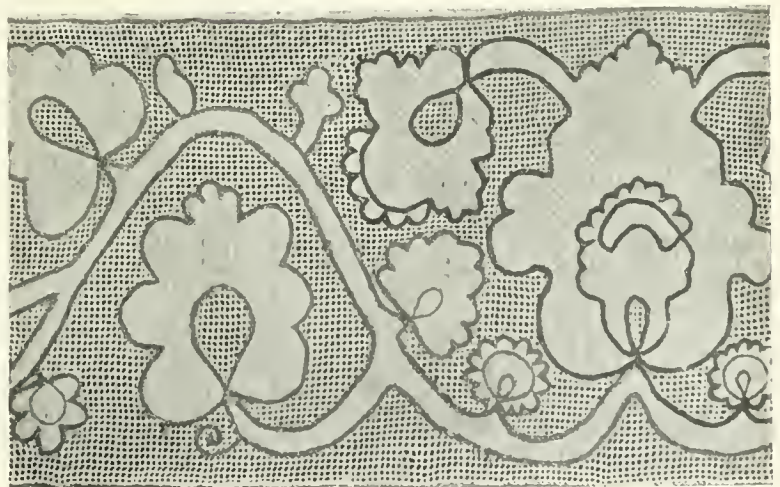
leafy forms carried down one side of the text—severe and simple in drawing and colour, but very effective. The writing is clear and beautiful, and the smaller capital letters of blue are surrounded by red lace-work design, but much less elaborate in treatment than that of a later date.

Many other books might be mentioned, but these two alone, to an artist with the capacity for adapting such material to new use, should be a whole store-house of suggestion. The accompanying illustrations will give some idea of what may be done in this direction. Much might be said, if space allowed, on the use to be made in the present day of illumination. We still hope to see beautiful altar books in our churches written and illuminated with something of the love which the monks of old bestowed upon their missals; and there are countless other ways in which the art might be brought into use.

E. A. I.

## RUSSIAN PEASANT INDUSTRIES. BY AYMER VALLANCE, M.A.

ALTHOUGH the peasant handicrafts of Russia continued to be practised, without the loss of any of their traditional characteristics, until within about half a century ago, the outer world knew practically nothing of them. The earliest occasion for the West to become acquainted with the Russian revival was the Paris Exhibition in 1900. So well was the movement represented there that the Russian village, as also the Finnish pavilion, proved, it is no exaggeration

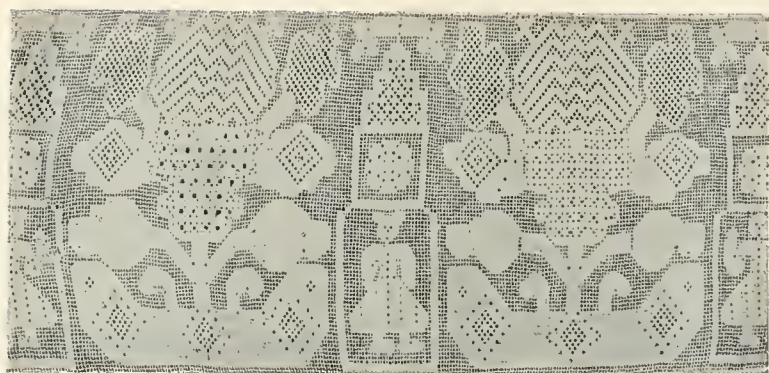


ANTIQUE DRAWN-THREAD WORK  
AND EMBROIDERY

FROM THE DISTRICT OF VELIKI USTIOUG,  
PROVINCE OF VOLOGDA



## Russian Peasant Industries



ANTIQUE DRAWN-THREAD WORK

FROM VOLOGDA

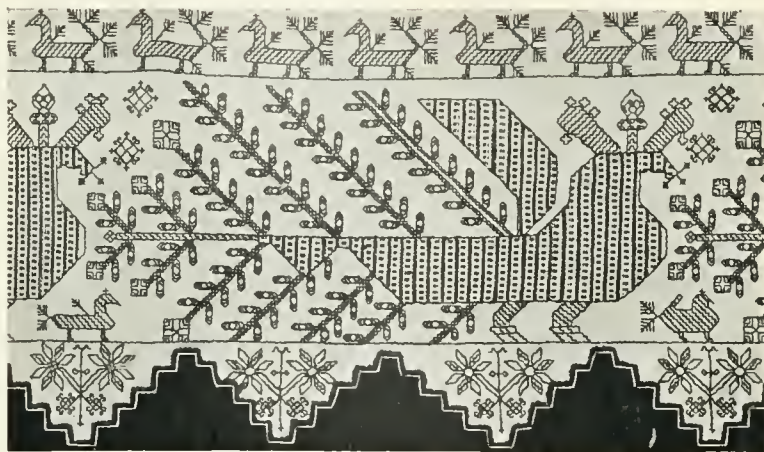
to say, among the most striking features of the whole exhibition. The good impression then created was further strengthened and extended by the article on "The New Movement in Russian Decorative Art," which appeared in *THE STUDIO* of May, 1901, from the able pen of Miss Netta Peacock, a lady who had enjoyed exceptional opportunities of studying the peasant industries of Russia on their native soil.

Meanwhile, however, the movement had already met with favourable encouragement and support at home, both from private committees and in official quarters as well. Since 1888 the Ministers of Agriculture and the Departments have steadfastly set themselves the task of fostering peasant handicrafts. To that end they founded technical schools for collecting and preserving specimens of the worthiest types of work to serve as models for reproduction, and also established dépôts for materials of good quality. Moreover, the local Zemstvos, perceiving in the exploitation of home industries a useful and practical mode of dealing with the problems of over population and the distress caused by such famines as that of fifteen years ago, have in not a few instances become centres of organisation of peasant crafts and for the sale of the articles thus produced.

The organisation operates on somewhat similar lines to those of our Home Arts and Industries Association. But there, alas for us! the analogy

intuitive, it having never wholly died out. Decorative designs and decorative processes, handed down through generations of skilled craftsmen and crafts-women, are still to this day the heritage, of which neither the tyranny of privileged classes nor bureaucratic misgovernment has availed to rob the Russian peasant. How precious is the heritage he possesses he is, perhaps, scarcely conscious: but it is one which we in England, notwithstanding our vaunted superiority and enlightenment, may well envy him. For if Ruskin's definition of art as "the expression of man's pleasure in labour" is true—so William Morris thought, and it was on this very principle that the whole of his system and practice in his later years was based and built up—then the lot of the Russian peasant cannot be altogether unhappy. That which Ruskin deplored as for ever lost to ourselves, and Morris despaired of our regaining save through the ordeal of social revolution—albeit France, having

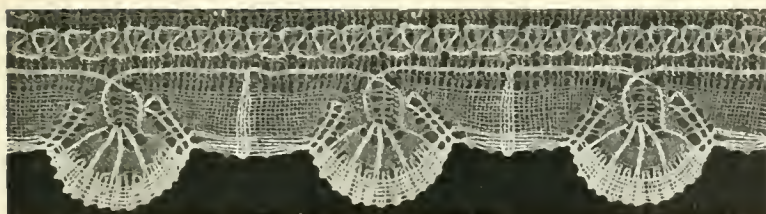
ends. For whereas in our own land the artistic tradition was long since broken, so that whatever decorative industry our artisans and peasants pursue is necessarily the result of instruction and demonstration received from teachers who have acquired their knowledge of it only through conscious and deliberate effort, in Russia, on the contrary, the practice of traditional art is



EMBROIDERY IN RED ON LINEN

MODERN EXECUTION, ANCIENT DESIGN  
FROM PROVINCE OF OLONETZ

## Russian Peasant Industries



PILLOW LACE

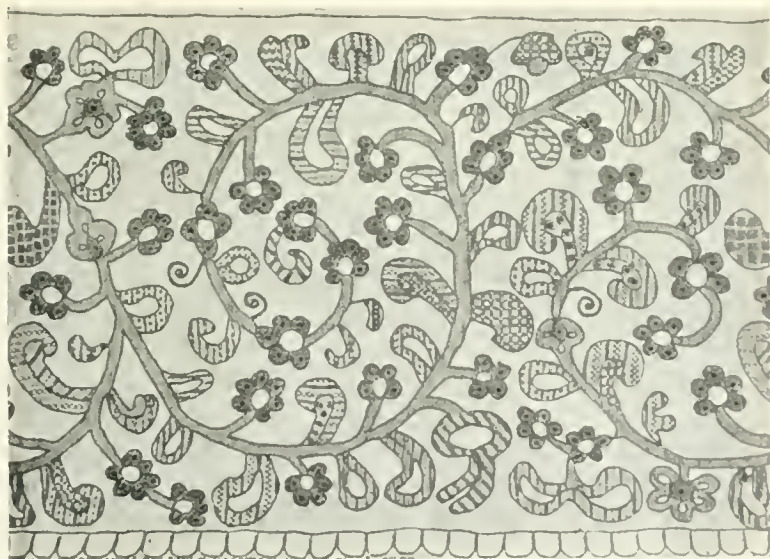
TRADITIONAL DESIGN FROM RIAZAN, CENTRAL RUSSIA

passed through a series of revolutions, seems no nearer attaining it than we ourselves—that Russia has already got without revolution, and always did preserve through centuries of oppression.

But whatever may befall in days to come, the peasant arts of Russia have up to the present been conservatively cherished. That this is so has been recently exemplified in our midst at the exhibition organised by the Zemstvo of the province of Vologda, and held under the zealous management of Madame Pogosky, during the past winter months at the Doré Gallery in Bond Street. When it is remembered that the area of Vologda itself is one-fifth larger than that of the whole of the British Isles, and that in this one province upwards of 90,000 women are occupied in the industry of lace-making, it may perhaps help somewhat towards appreciating the vastness of the enterprise. Though the credit of the initiative in this undertaking belongs to Vologda, the Zemstvo of Moscow co-operated with a contribution of wood-carvings, while Orel, and Viatka also, were represented by embroideries, drawn-thread work, metal ornaments, birch-bark baskets, and other miscellaneous articles.

The accompanying illustrations deal with two classes only of the above-named objects—viz., embroidery, under which head lace is also included, and wood-carving. The embroideries comprise a certain number of old pieces, which afford interesting object-lessons in this beautiful art, the webs being in every case, modern and antique alike, handwoven from homespun thread. The example of drawn-thread work from Vologda

is the most ancient, as is evident not only from its quaint design of very conventional flowers between semi-architectural canopies with a figure underneath each, but also from the manifold variety and richness of the stitches it contains. Originally it formed part of an apron. This is a characteristic example of traditional and purely Russian design, as is also another, a towel-end, not shown here, at least 100 years old, from the district of Veliki Ustioug in Vologda province. Of drawn-thread work, rather more open than the last example, it represents peacocks and flowers, both treated in a formal and conventional manner that denotes a highly advanced state of development in ornamental design. Another towel, also with a version of peacocks and flowers, is of modern execution, after an ancient design of northern origin. The border of very rectangular peacocks, worked in red outline on plain white linen ground, is again typical of true Russian needlework, which at first sight might suggest cross-stitch, but is nevertheless quite distinct from it. The work is a modern reproduction from a design which, in the province of Olonetz, whence it comes, is distinguished by the name of "primitive." The Turkey red with which it is embroidered is probably of German manufacture, of a kind that

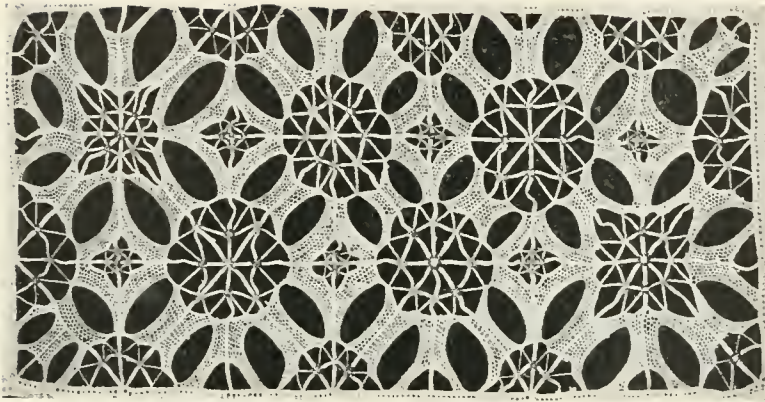


OLD EMBROIDERY IN RED ON LINEN

FROM THE VILLAGE OF SHUNGA  
PROVINCE OF OLONETZ



## Russian Peasant Industries



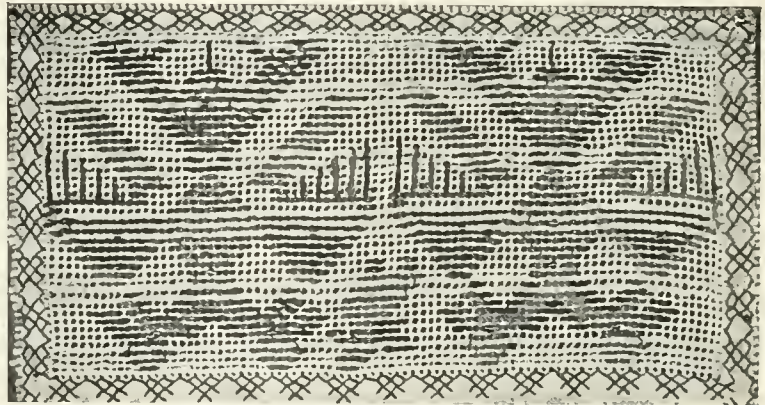
DRAWN-THREAD WORK

PROVINCE OF VOLOGDA

pedlars commonly bring round to the houses of the Russian peasants; the cultivation of the old vegetable red, of the nature of madder, formerly grown in Russia, and in France still supported by the care of the government, having long since fallen into neglect.

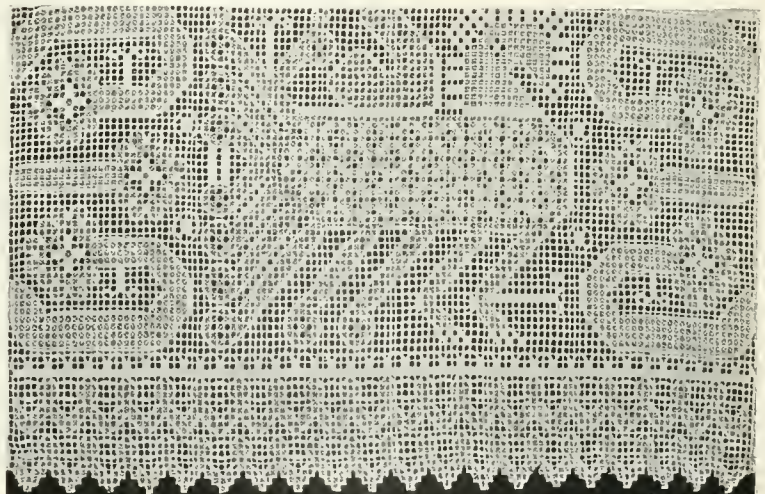
It is remarkable, considering that the living peacock is a comparatively infrequent sight in Russia, how very favourite a *motif* it is in peasant ornament. It may be that it has made its way to popularity through the medium of songs and legends, themselves traceable in many instances to distant climes in some remote past. At any rate, the bird is a familiar image in the language of folk-lore, where a woman's graceful form or stately bearing is generally likened to that of a peahen. With regard to the old native designs in general (though there is no work yet published which treats of the subject systematically), some authorities who have made a study of them affirm that none of them is the result of haphazard or caprice, but that every

minutest feature follows a set standard, which has never been varied but for specific reasons, when this or that commemorative detail would be added, like the units that compose a Scottish tartan, or the differences denoting cadency or distinctive augmentations in heraldry. In the vast majority of cases the original significance has long ago fallen out of remembrance, only a few points here and there being dimly recalled by the older peasantry—facts which, interesting though they be, belong less to the



DRAWN-THREAD AND DARNED WORK

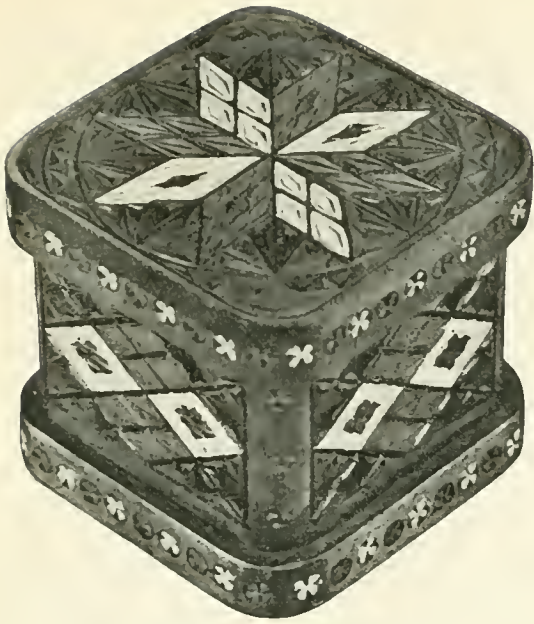
OLD NOVGOROD DESIGN,  
MODERN EXECUTION



DRAWN-THREAD WORK

OLD DESIGN, MODERN EXECUTION, VOLOGDA





CARVED AND PAINTED WOODEN BOX

strictly artistic than to the literary and historical aspect of the subject.

It was through Novgorod and the intercourse with its German neighbours that another class of designs, more or less heraldic in character, as distinguished from what I may call folklore ornament, were introduced into Russia. In this German type are included lions, stags, and even the Imperial eagle itself. The towel with ends of drawn-thread, with Russian eagles in darning-stitch, is of this class; at the same time it is not mere archæology revived. It is an instance of how the artistic revival is bringing forth things at once new and old—new in the use of fresh colourings obtained from the resources of Russia's vegetable wealth, and old in the traditional form of the pattern. And here I should point out that all the examples hitherto mentioned are worked in a severely methodical way, solely by counting the threads of the web, and not by marking out the design with pencil or any other such means.

Two other pieces of needlework illustrated are exceptions to the normal rule of Russian embroidery, inasmuch as the outline of the pattern was marked out first on the material as a guide for the working. There are only two provinces in which this kind of embroidery was produced. The first specimen comes from the village of Shunga, in the province of Olonetz, on the shore of Lake Onega. It is seventy or eighty years old, and is specially interesting because the name of the actual embroideress, Alexandra Youshine, is known. It is a continuous pattern of flowing floral forms, worked in red, now turned by repeated washings to pink, on white linen with a scalloped border. The petals of the flowers are cut away, the raw edges buttonholed round. It might serve for a sampler from the many varieties of stitches it contains. The other example, from northern Vologda, is of about the same age as the preceding. It has a curious resemblance to certain Elizabethan or early Jacobean needlework design, no doubt due to the alien influences of Southern artists employed about the Court, although the technique is peculiar to Russia. The pattern is outlined in a double row of red, resembling chain-stitch. The solid parts of the pattern are diapered all over with most delicate geometric patterns in white embroidery, every one different, while the background is formed of drawn-thread work like an open net. In this and the previous example the diapering is, as usual, done by counting, and it is claimed for this process that, laborious as it



CUPBOARD IN STAINED WOOD, CARVED AND PARTLY COLOURED

## Russian Peasant Industries



CARVED AND  
PAINTED  
WOODEN  
DRINKING  
LADLE

ANCIENT  
DESIGN  
MODERN  
EXECUTION

may be, it ensures a relationship between pattern and ground not otherwise obtainable. It makes, in fact, one complete unit, whereas, if the applied diaper is a matter of judging by the eye alone, it is apt to run at cross purposes to the direction of the web, thereby losing much of its homogeneous quality.

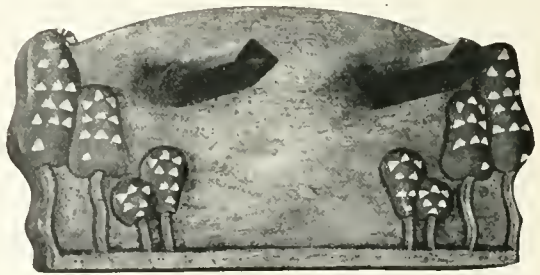
The very open work of geometric design from Vologda forms, as it were, the connecting-link between drawn-thread and needle-point.

When the former had reached this extreme stage it became obvious that it was not worth while to go on with the old process of drawing away the thread from the solid, because practically the same result desired could be more easily obtained by the direct process of point lace. It is to be noticed that the beauty of this exquisite work is enhanced by the introduction of coloured floss silk, and sometimes also of gold thread, in places such as the centres of the wheels or stars in the pattern. The almost jewel-like effect of this device is peculiarly characteristic of Russian lace and drawn-thread work. Point-lace is in its turn only one degree removed from the more facile process of bobbin-lace. One familiar feature of this kind of work in Russia is the combination of coloured thread with the white or cream. In old work the colours were red and blue, but in the modern industry advantage has been taken of several of the vegetable dyes native to Russian soil. The way the coloured threads are now gathered up into one strand, now spread out again and turned over and under, like ornamental threading in Venetian glass, is most attractive, and is capable of infinite variations. The illustration on p. 243 shows a specimen of modern pillow-lace

from an ancient design from Riazan, in Central Russia, so called the "wheel" pattern, carried out in a new combination of colours.

By far the most important industry in wood-carving in Russia is that connected with the Monastery of St. Sergius at Troitsa, some forty-five miles to the south-east of Moscow. In former days the inhabitants of the surrounding tract of country were included with the land as the property of the monastic body. Serfdom is now abolished, but the wood-carving industry, which is a survival of the old *régime*, carries on still a flourishing existence.

The illustrations here given, although unfortunately they do not comprise any but the smaller articles of domestic use, are yet sufficient to indicate the nature of the ornament and the way in which it is applied. The wooden shelf, with a symmetrical design of the favourite Russian peacocks, is a modern adaptation from the ornament to be found in illuminated service books of the Russian Church. The circular platter displays in its centre another version, also traditional in Russia, of the same theme. With the exception of the border, the work is executed in the simplest manner possible—viz., incised outlines and flat colour. For, like the coloured floss in lace patterns, so in Russian woodwork a very usual plan is to employ chromatic decoration



TOWEL PEGS DECORATED  
WITH CARVING AND PAINTING

MODERN DESIGN



CARVED WOODEN SHELF

LITURGICAL DESIGN



## Russian Peasant Industries



WOODEN DUCK-SHAPED DRINKING-BOWL IN  
POKER-WORK WITH COLOURED ORNAMENTATION

MODERN EXECUTION,  
FROM AN ANCIENT MODEL

made by the Russian peasantry. Of the two drinking vessels the one with a hooked projection at the back of the handle to hang it up by, is a literal reproduction of an antique model; while the duck-shaped bowl is an instance of an ancient form with applied ornament of more modern sort. This object

combined with carving. Employed thus, as it is, quite sparingly, the colour is far more telling than if it covered the entire surface. The same principle is applied to carving itself as introduced into Russian woodwork, which is indeed the very antithesis of our own. Consider, for instance, to what poor purpose chip-carving is used among ourselves. We seldom adopt it seriously at all; but given a small box, a photograph-frame or some slight fancy article, we cover the entire surface with chipping so that not a smooth square inch is left. The inevitable result is that the whole thing looks trivial and unsatisfying. Whereas, by the Russian method of contrasting the elaborateness of the carving with the reticence of large areas of plain surface, the full value of the ornament is appreciated where it does occur. Thus furniture of the most rudimentary construction, without so much as a moulding, becomes both attractive and artistic. Occasionally there are introduced sturdy little Muscovite columns in the round or in silhouette, but more often the outline is severely simple. The lid of a chest or top of a table is composed of a solid slab, maybe considerably over three inches thick; yet all appearance of heaviness is removed by decorating the deep edge with a band of geometrical chip-carving. Such treatment is best exemplified here by the cupboard shown on p. 245, where the edge of the shelf is decorated in the manner described. The two rectangular patches of carving at the upper corners again help to show how telling this kind of ornament may become by contrast with smooth surfaces. The use of sliding doors is very typical of peasant cabinet-work, though the ornament upon the panels, in spite of the conventional birds, is obviously inspired, like the trees carved in the towel-bracket, by design of a more extraneous type. The wooden box shows by its rounded angles that it is founded on an original of bent-wood, of which material, as also of birch-bark, sewn or laced with narrow strips of the same, a number of receptacles are

is, in fact, enriched with painting outlined in poker-work, a mode of decoration until recently unknown in Russia. The fact of its being an innovation is in this case the less apparent owing to the ornamental forms themselves having a certain quaint air of antiquity.

I noticed in some of the painted decorations and designs for embroidered work, other than those here shown, a decided bias towards eccentricity of form, due, as I am persuaded, to the intervention of youthful picture-painters with their cosmopolitan ideals rather than to the natural genius of the peasant workers themselves. It is evident also that some of the more extravagant of the continental magazines devoted to the propagation of *l'Art Nouveau*, have managed to obtain circulation in Russia, and have not failed in their effect on indigenous ornament. If I may be permitted to say it, I consider these alien tendencies altogether unworthy and deplorable. Russia has such a magnificent storehouse of artistic traditions of her



CARVED WOODEN PLATTER  
PARTLY COLOURED

TRADITIONAL DESIGN,  
MODERN EXECUTION



own to draw upon that she has no necessity—no, nor justification either, for borrowing strange novelties from beyond her borders. Rather it is such as ourselves who, because we choose to ape the dead fashions of a bygone age, suited neither to our northern climate nor to our national character, and thereby long since forfeited our proper birthright, shattering whatever art traditions we might have had for our guidance, are obliged to turn to others who have not been thus reckless, to learn from them the profitable lessons of which we are deficient. Without literally adopting the identical details of Russian art, we may yet do well to assimilate the principles and the spirit that animate it—its simplicity and dignified reserve, its practicability for its purpose, its complete homogeneity with the material to which it is applied. For, indeed, these all are qualities that go to make a style as individual as it is fresh to Western eyes, and such that is deserving of most respectful study. Whatever else Russia may change or lose, she will, if she follow the counsels of prudence, prize this her ancestral heirloom, clinging to and watching over it with jealous care, resolute to repel foreign innovation, that so she may hand on the precious trust intact to her own posterity, and in so doing fulfil an office still ampler, viz., that of affording an ensample of a living art to all the traditionless peoples westward of her wide dominions.

AYMER VALLANCE.

"THE STUDIO" YEAR-BOOK OF DECORATIVE ART, 1906.

Owing to the enormous amount of material to be dealt with in the preparation of this volume, and to the accession of new and important material at the last moment, we regret that it has not been possible to publish this work by the time originally stated. It is, however, now in the binders' hands, and will be ready within a few days after the publication of this number.

STUDIO-TALK

(From our own Correspondents)

LONDON.—We reproduce a painting by Mr. W. B. E. Ranken, representative of the highly romantic and original character of his oil painting. It is characterised by a remarkable freedom of technique in conjunction with sound drawing, and bears upon its surface the evidences of happy spontaneity in the matter of execution. The picture recently formed an attractive feature at the Carfax Gallery, to the walls of which so much work now of acknowledged distinction at first found its way.

The small etching we reproduce by Mr. Percy Lancaster is the work of a young artist who has, with no little promise of future success, recently turned his attention to etching.

From some water-colours of much promise exhibited recently by Miss Winifred Russell Roberts at Messrs. Dowdeswell's, we have selected our illustration on p. 251; it conveys in some measure the successful management of light and the feeling for landscape which characterises her work.



"THE EDGE OF THE WOOD"

FROM AN ETCHING BY PERCY LANCASTER



"IN THE PARK." FROM THE OIL PAINTING BY W. B. E. RANKEN.





## Studio-Talk

The second section of the International Society's Exhibition held in the last part of February and during March, composed as it was entirely of black-and-white drawings, a few water-colours and pastels, proved a source of considerable interest. More than one work exhibited, especially in the German section, must have been familiar to many through reproductions in *THE STUDIO*. Representative work of Otto Fischer, Max Liebermann, Ludwig Dill, Hans Thoma, Max Klinger, Menzel, Hans von Bartels, was exhibited. The work of Camille Pissaro, in the west room, where, except for one wall, chiefly German exhibits were shown, represented many beautiful sides of his art. From the French work generally, Forain's drawings stood out supreme in their mastery. Degas was shown in the most artificial phase through which his art has passed; this as regards colour; as regards form, Degas is Degas—unerring. C. Leandre affected senselessly ugly motives for his line in such a drawing, for instance, as *Les deux Amis*. In the lithographs, *Étude Profil*, *La Femme au Singe*, he reverts from this ugliness to work peculiar in its charm. Louis Legrand was vigorous and scholarly, George Bottini effectively bizarre. Rodin exhibited drawings of an unusual and personal character. The American section included, notably, the engravings

of Timothy Cole and of Henry Wolf. Near the American work were a number of the romantic and beautiful etchings of M. A. J. Bauer, and two small sketches, attractive in execution, by Moffat Lindner. Mr. H. B. Brabazon was excellently represented. There was a small drawing by Mr. R. Anning Bell of importance, and some brilliant work by Mr. Joseph Crawhall. Other things of much interest in the exhibition were the drawings of Mr. A. S. Hartick, Mr. T. Sturge Moore and Mr. Laurence Housman, and wood-engravings by M. Lucien Pissaro, the *Sir Henry Irving* of Mr. James Pryde, some etchings by Ed. Manet, recalling to a fascinating extent some characteristics of his painting; etchings in London by Mr. Joseph Pennell, a few things by Felicien Rops, and some work of that curious genius, the late H. de Toulouse-Lautrec.

At the Goupil Gallery last month several pictures of Venice—chiefly at twilight and by night—were exhibited by Henri Le Sidaner. The city had afforded the artist scope in several large canvases for the resplendent yet sensitive schemes of colour which gives his work its distinct and notable place amongst the work of modern colourists.



WATER-COLOUR: "THE MEADOW"

BY MISS WINIFRED RUSSELL ROBERTS

## Studio-Talk

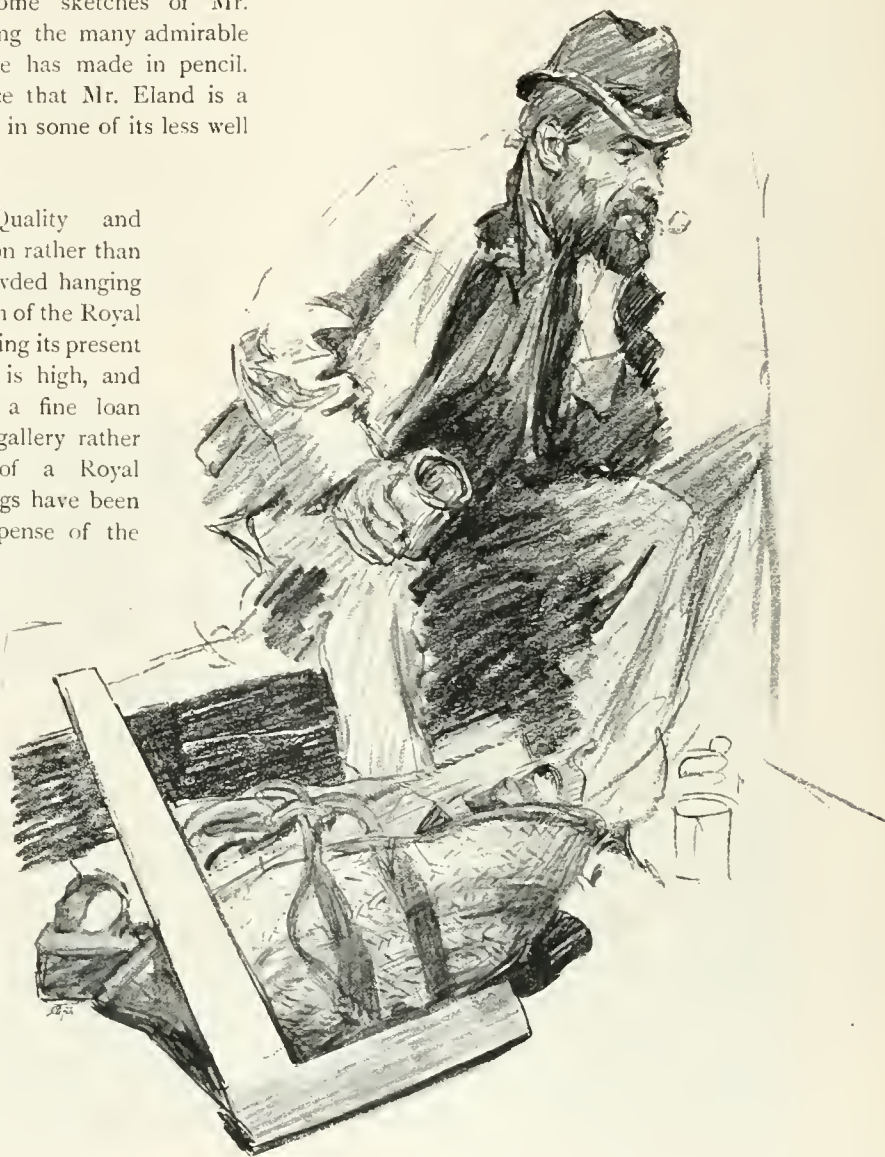
The Royal Society of Painter-Etchers and Engravers' annual exhibition proved this year particularly interesting. A general impression of the exhibition leaves with us the memory of a delicate etching, *Old Houses, Walham Green*, by D. J. Smart; the very admirable plate, *Mill, Flanders*, by Constance M. Pott. The work of Sydney Lee and Eugène Bejot, and many interesting plates by Sir Charles Holroyd, Prof. Alphonse Legros, C. J. Watson, Alfred East, Col. R. Goff, are of that high quality which sets the standard in various styles to lesser known contributors. Mr. Brangwyn's *Breaking up the 'Hannibal'* is one of the finest examples of his art

contains some exceedingly good work by Scottish artists.

Sir James Guthrie sends a trio of portraits of remarkable merit, all showing an ease of handling and a purity of flesh tones which are not always conspicuous in his finely balanced work. Sir George Reid and Mr. Robert Gibb also show portraits of men marked by expressive draughtsmanship and powerful handling; and Messrs. Walton, Lavery, and Henry are represented by refined examples of portraiture. In landscape there is nothing quite so fascinating as the little

We are reproducing some sketches of Mr. J. E. S. Eland's from among the many admirable studies of various types he has made in pencil. These studies give evidence that Mr. Eland is a close student of human life in some of its less well known phases.

EDINBURGH. — Quality and tasteful disposition rather than quantity and crowded hanging have been the aim of the Royal Scottish Academy in organising its present exhibition. The standard is high, and the arrangement suggests a fine loan collection or a permanent gallery rather than the annual show of a Royal Academy. But these things have been attained largely at the expense of the younger and less known artists, several of whom had pictures refused that were far better than some pretentious things by privileged mediocrities that hang in conspicuous places. However, the hanging committee are to be congratulated upon the appearance and quality of the eightieth exhibition. In addition to a few fine foreign pictures, including a lovely flower-piece by M. Blanche, and some notable pictures obtained on loan, principally from Mr. George McCulloch, it



PENCIL DRAWING

BY J. E. ELAND





"PAY-DAY." FROM THE PENCIL  
DRAWING BY J. S. ELAND



## Studio-Talk

lyrics of Mr. Lawton Wingate, except it be the splendidly virile *Scottish Landmark* by Mr. Walton, with its potent harmony of green and blue. But in twilight pieces Mr. A. K. Brown and Mr. Campbell Mitchell also touch poetry; Mr. Robert Noble's sunset ravine, if somewhat conventionally treated, is romantically conceived; and Mr. J. C. Noble never painted a finer landscape than *Snell October*. The fine colour of Mr. W. Y. Macgregor is admirably seen in *The Wye at Chebstow*; and in two pictures Mr. D. Y. Cameron shows how composition can give distinction apart from emotional and significant colour. These, with Mr. James Paterson's Edinburgh pictures and a fine drawing by Mr. Bruce Home, are indications that the ready-made picturesque of castle, ruin, and city, once condemned by our younger men of Scottish painters, is creeping back to Scottish art.

There are signs that this resurgence of sentiment and association may come regarding figure subject also. In Mr. J. H. Lorimer's *Reverence to Roses*, indeed, there is a delightful combination of sentiment and beauty with fine craftsmanship, and Mr. C. H. Mackie's thoughtful study of a *Girl in black* is a fine effort to give fitting pictorial expression

to subtle feeling; but for the most part subject remains in the hands of men who arrived earlier. In the pictures named, however, and in Mr. H. W. Kerr's able and humorous Irish water-colour, in the charming little *Evening at the Fair* by Mr. Peter Mackie, in some drawings of children by Miss Macgoun, and in a few more, one may perhaps see an indication of how modern technique and taste in pictorial problems may be applied to subject. This is evident also in some of the animal pictures, particularly those by Mr. William Walls, Mr. George Smith, Mr. Edwin Alexander, Miss Anna Dixon, and in two spirited sketches of dogs by Mr. Robert Alexander, the oldest and best of Scottish animal painters.

The interest of the sculpture depends to a great extent upon the pieces sent by Mr. Alfred Gilbert, Mr. Derwent Wood and Mr. Tweed; but the young Edinburgh sculptor, Mr. Percy Portsmouth, exhibits a nude girl, *Captive*—a work in which research, taste and sentiment are blended—and a charming bust of a child; Mr. Shannan shows the model for his expressive statue of Barbour, the mediæval Scots poet; and Mr. Harry S. Gamley a graceful group of two naked children playing by the sea. J. L. C.



BILBERRY HILL TEA-ROOMS

COSSINS, PEACOCK & BEWLAY, ARCHITECTS

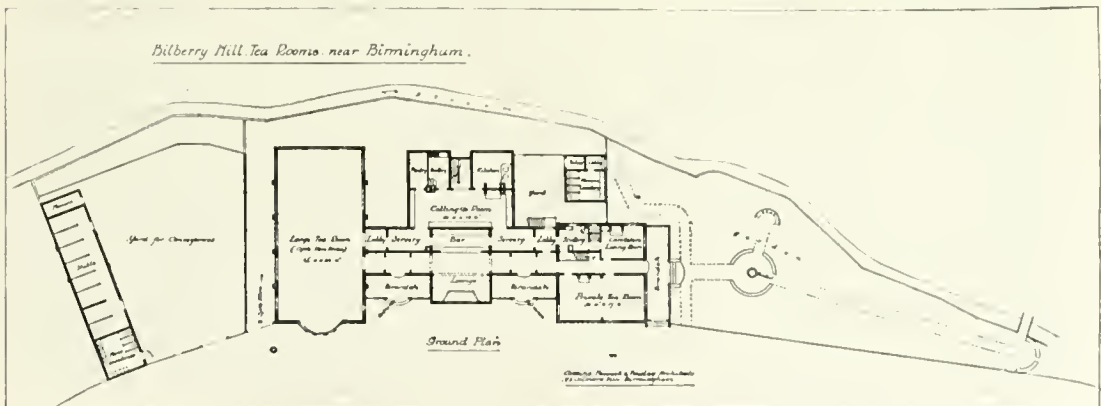


BILBERRY HILL TEA-ROOMS

COSSINS, PEACOCK & BEWLAY, ARCHITECTS

**B**IRMINGHAM.—The Bilberry Hill Tea Rooms, of which we give illustrations, have been erected, equipped and presented to the Corporation of Birmingham by Mr. and Mrs. Barrow Cadbury for the use of the citizens of that town. They are situated on the Lickey Hills, part of which was acquired some years ago as free recreation grounds for the special use of the Birmingham public, and the object of the donors has been to provide visitors with suitable accommodation for refreshment. The buildings were designed by Messrs. Cossins, Peacock & Bew-

lay, of Birmingham, and include a tea room large enough to accommodate parties of 300 at one time, five smaller rooms for private parties, a temperance buffet and lounge, photographers' rooms, cycle stores and stabling, while the administrative block contains kitchens, cutting-up rooms, bakery and apartments for the manageress and staff. By breaking up the buildings into a series of pavilions the architects have endeavoured to avoid making them look obtrusively large or out of keeping with their surroundings. The walls are faced with rough-cast of a silvery-grey colour; the



PLAN OF BILBERRY HILL TEA-ROOMS

COSSINS, PEACOCK & BEWLAY, ARCHITECTS



roofs are covered with hand-made weathering tiles, and the woodwork is painted white throughout. The colour scheme of the interior is Verona green and white, and the whole of the furniture is stained green to match the woodwork of the rooms.

**G**LASGOW.—Nowhere is there a higher regard for modern Dutch art, or a greater appreciation of the country of the brothers Maris, than at Glasgow. When, therefore, Mr. R. Ashton Irvine announced an exhibition in water-colour of "Dutch and Venetian Waterways," by Emily M. Paterson, R.S.W., it was sufficient to attract the art-lovers of the city. Now that the artist's work is known in the west of Scotland she will command attention apart altogether from the subject handled. The composition is always interesting, the colour effects subtle; and while in one or two of the architectural studies there may be a suggestion of hardness, this is lost sight of in the interest of the natural scenery, the fine modelling of the sky, and the great sweep of the pellucid water. In most of the simpler

studies there is a quiet dignity sometimes lacking in the more elaborate work, but whenever Dutch or Venetian boats are introduced by the artist the perfection of the drawing is remarkable. Altogether the exhibition was noteworthy and justified the artist going "furth of Scotland" in search of inspiration.

**P**ARIS.—A very interesting group of water-colour artists, just organised under the presidency of M. Gaston La Touche, lately held its first exhibition in the *Galérie des Artistes Modernes*. Some of the artists who exhibited there treated their beautiful medium with much originality, and used very free and novel methods in place of the classical technique which we find in the old society of water-colourists.

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Gaston La Touche exhibited five works, in which we found once more all the characteristics of his style, and all his fine imaginative qualities. In the *Lever de Lune sur le Port de Gènes*, and in the *Fête Vénitienne*, he plays with subtle effects of light and twilight in a manner hitherto inconceiv-



"VIEUX PONT DE MALINES"

BY F. LUIGINI





"DENTELLIÈRES BRETONNES"

(By permission of M. La Touche)

BY LUCIEN SIMON

able. In fact, with this fresh development in water-colour painting, La Touche really stands at the head of a new school, and several of the artists grouped around him have been unconsciously subjected to the influence of his personality.

Lucien Simon is another very individual artist. He uses water-colour chiefly for jotting down on the spot impressions that have struck him. In his *Tites d'Études*, *Le Carrier* and *Dentellières Bretonnes* we can see all the strength of his fine realism. Ferdinand Luigini has made a specialty of Dutch subjects, which he treats in a very unconventional manner as regards both landscape and figures: the *Vieux Pont de Malines* meriting particular notice. Some studies of the Versailles fountains in the cold light of winter, by M. Alexandre Benoit, are quite lovely, and his name, hitherto unknown, deserves to be remembered.

M. Francis Auburtin exhibited five landscapes, painted in very different countries and seasons:

a cliff-side in Normandy and a scene on the Lake of Lucerne showing those fine qualities of composition and harmony which we have so often admired in his work. Mme. Henriette Crespel seems to prefer flower-subjects, and by her clever and remarkably decorative arrangement lifts them above their ordinary triviality. Her colouring is warm and very faithful to nature. Mlle. Clara Montalba brought back from Venice some transparent and luminous studies of canals.

After the much-talked-of exhibition of flower-pictures by Louise Peerman, that admirable pupil of Fantin-Latour, the Galerie Graves has been for the second year occupied by the Society of the Intimistes, in whose very charming exhibition were to be found excellent studies by Hugues de Beaumont, and interesting pictures by Laprade, Guérin and Mme. Galtier-Boissière. Caro-Delvaile's picture, *Le Paon Blanc*, possesses very fine decorative qualities, but might, I think, have been carried rather further. Belleruche sent two little canvases



'LE PARFUM DE LA ROSE'

BY GASTON LA TOUCHE

only, reserving the bulk of his work for his exhibition in London. M. Morisset is still the delightful painter of children as of old, and M. Moreau-Nélaton had again something fresh and pretty to show. Opsomer, Miller, Friescke, and Mme. Singer (Princesse de Polignac) represented the foreign element very agreeably.

The exhibition of the Orientalistes seemed to me to contain but few new and original things; possibly the dismal atmosphere of the rooms of the Grand Palais in winter offered a painful contrast to these eastern landscapes. M. Maurice Bompard had a

collection of thirty works, all glowing with the warm colouring of Venice, where he has been making a long stay; and M. Duvent, likewise with views of Venice, showed himself still the truthful and sincere artist that we know him to be. Dagnac-Rivière is more conspicuous than ever with the savage and violent strength of his visions of the East. Paul Jones, the sculptor, had some remarkable water-colours of animals; M. Lévy-Dhurmer, *An Arabian Wedding*; M. Mailland, brilliant views of Spain and Venice; M. Suréda, some Algerian sketches; and M. Wybo, some light and delicate water-colours. H. F.

VIENNA.—The recent exhibition of the Künstler-Genossenschaft brought much young and modern talent before the public. Victor Scharf, a young Viennese who studied first in Munich, under the elder Herterich, and then in Paris, under Carrière and Whistler, had a large room filled with his paintings. Scharf has a keen sense of colour, and handles the problems of light and shade with great skill. His *Portrait of a 'Cellist* (Dr. Hirsch) is a good example. Another painter of merit is Nikolaus Schattenstein, a young Russian who has studied in Vienna and



"VIENNA SUBURB: FULL MOON"

BY EDUARD KASPERIDES





"MARTJE"

BY VICTOR SCHARF

portrait, and Max von Poosch and Emanuel Baschny by a series of landscapes. Wilhelm Victor Krauss, Josef Kohn and David Kohn contributed interesting work. Eduard Kasperides still keeps to his blues and greens, in which tones he loves to paint land and sea-scapes. His pictures are always decorative, and he works a great deal from memory. Eduard Ameseder's *Camogh Harbour* and *Millstream*, both in tempera, Adolf Schwarz's *Fishing Smacks* and other sea-pictures merit a word, as does Rudolf Huttner, whose *Parsonage in Rouen* is idyllic.

Gottlieb von Kempf and Willy Woli Rudinoff contributed to the section of graphic art, each occupying a cabinet to himself. Kempf's etchings and coloured drawings show fine feeling and temperament, and his work always finds admirers and purchasers. Rudinoff is remarkable for his versatility. His life has been a very romantic one. Lucien Gaillard of Paris exhibited some beautiful

Rome. His portrait of a *Chauffeuse* is a striking example of the dash which characterises his work. The *Wienerin*, by Paul Joanowitch, is admirable. This has been acquired by the government for the Modern Gallery. Charles Wilda is particularly happy in his *Old Wachau Costume*—a girl seated at church, wearing a rich scarlet dress, scarlet head-dress with long white muslin bands falling below and on to her shoulders. His *Carnival* is another excellent achievement. Arthur Ferraris sent two portraits, one full length of Carmen Sylva, Queen of Roumania, gowned in black and fine lace, and one of the opera singer, Madame Saville. Charles Quincy Adams, who is making a name for himself here, was represented by several portraits. Hans Larwin exhibited a collection of pastel drawings and oil paintings of marked talent and individuality, particularly in his Viennese and other types. Eduard Zetsche, a Vienna artist well known for his Vienna types, this time exhibited a characteristic collection of landscapes in oil and water-colours. Kasimir Pochwalski and Eduard Veith were each represented by a



"DIE WIENERIN"

BY PAUL JOANOWITCH



fantastic ornaments. Among the plastic exhibits Ludwig Hujer's bronze relief of *Imperial Councillor Felstenstein* and Lewandowski's *Frau Wanda Landowska* attracted notice by their fine execution, as did also Josef Kassin's portrait in terra-cotta of *Countess Berta Orssich-Slavetich*, and Hugo Taglang's portrait relief in Carrara marble; nor must Karl Philipp, Karl Waschmann and Franz Zelezny be forgotten.

A. S. L.

**D**RESDEN.—One of the most interesting exhibitions held lately was that of Professor Franz Hein's work, at Ernst Arnold's galleries. Hein used to belong to the Karlsruhe Künstler-Bund (which has become known through its lithographic work in colours, in England even), and was for several years its president. He now occupies a chair at the Leipsic academy. The Vosges in Alsace have been one of his favourite sketching-grounds, and he has painted a number of excellent landscapes there, in which the coloration, if somewhat heavy and sombre, is admirably adapted to the character of nature in those mountains. Hein's

portraits are not many, perhaps for the reason that he looks upon each new venture as an entirely novel and distinct problem. He has neither in conception nor in technique any one set form which must serve as a last over which every portrait, whatever the conditions of the sitter and the circumstances of the sitting may be, must be made.

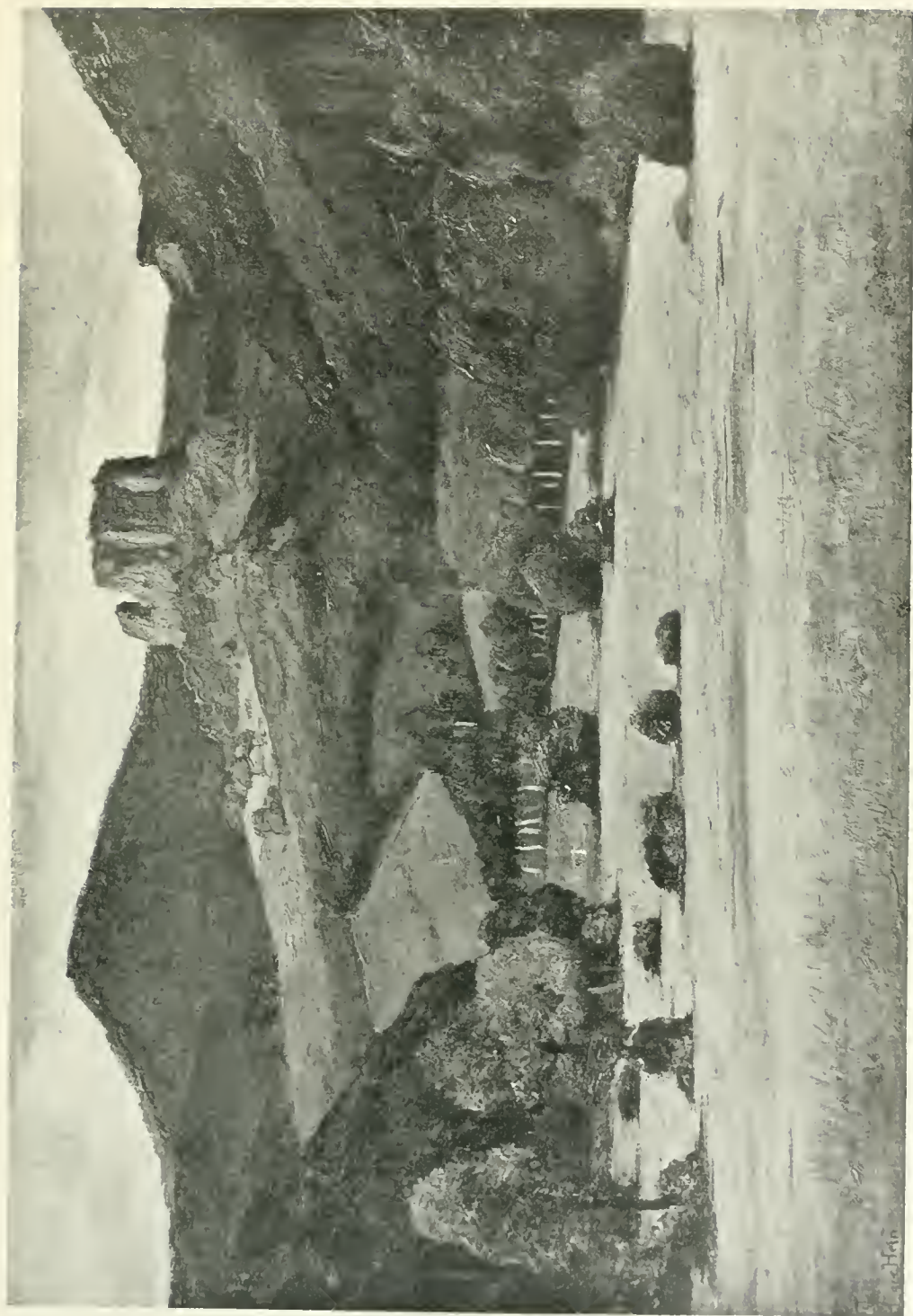
The pen-and-ink illustrations of this versatile artist belong to the most captivating among all his productions. They accompany, in good part, poems and fairy stories of his own invention. The *Fairy World*, too, is what most of his painted work in oils draws upon for a subject. Here he is also an inventor, inasmuch as his paintings seldom illustrate any known story, but simply display the elements of the fairy circle, the noble knights, and the beauteous princesses, the water-sprites and crook-back dwarfs, the enchanted animals and flowers, and so forth.

Germany possesses a number of artists who fall back upon fairy tales and romantic stories for their pictures, for even in our matter-of-fact days there



PORTRAIT OF DR. GUICHARD

BY VICTOR SCHARF



"LANDSCAPE IN THE VOSGES"  
BY PROFESSOR FRANZ HEIN



is still a tinge of Romanticism left ; occasionally at least the wondrous looks of some child's eyes betray as much. Among them Hein seems to me the most candid, the most genuine in feeling. There is not a vestige of false sentimentalism about his work, nor any of the coquetting with the costume of the "Biedermeierzeit," which was the time of Schwind, Germany's great romantic artist. So many of our present painters cast a sheep's eye at Schwind, and think they are saved when they have attached themselves to his coat-tails, metaphorically speaking. Hein eschews stagy, fancy-dress-ball art, and appeals not to historic sentiment, but straight to the heart of that Romanticism which is yet to be found among those spirits whom the drudgery and noise of life has not quite changed into mere machines.

H. W. S.

**S**T. PETERSBURG.—We have already on two recent occasions given examples, both in colour and in half-tone, of the water-colour drawings of M. Georges Kossiakoff, a talented young Russian architect, who so far distinguished himself when a student of the Imperial Academy of Fine Arts as to receive a

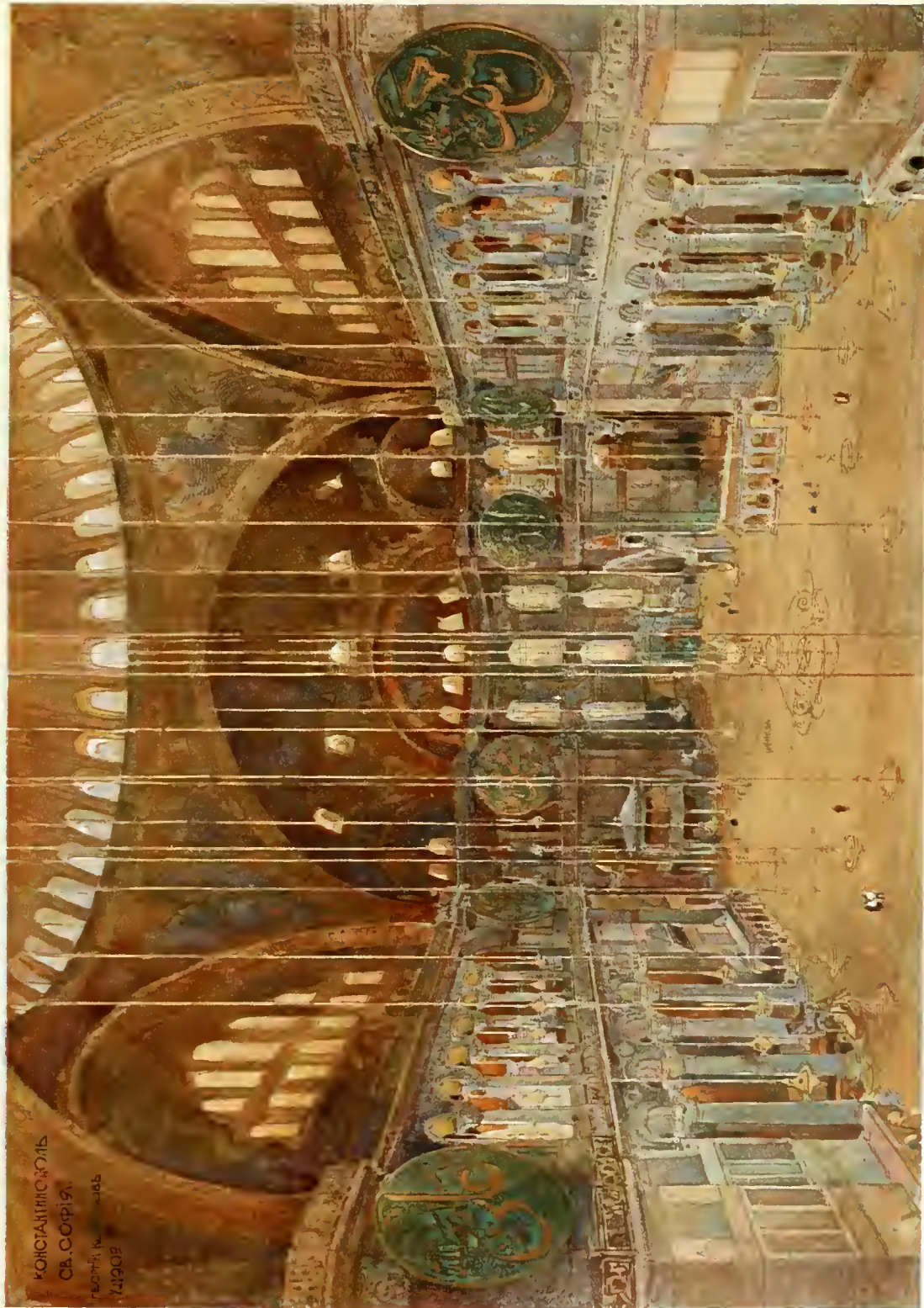
travelling scholarship which enabled him to make a tour of Europe. The four illustrations we give on this occasion are among the fruits of that tour. His view of the interior of St. Sophia bears eloquent testimony to his courage in essaying a task which has taxed the capabilities of many an artist of maturer growth ; for, with its broad masses of resplendent gold, its multi-coloured pillars, its mosaics, inscriptions, and other decorative features which constitute a striking contrast with the interiors of Gothic structures, the nave of this remarkable edifice, which is the subject of one of our coloured illustrations, presents obvious difficulties to the painter. In handling a subject demanding the skilful technique which this does, M. Kossiakoff's training in architectural draughtsmanship has served him in good stead. To most Russians, and doubtless to M. Kossiakoff among them, the Church of the Divine Wisdom has a special interest apart from its fame as a monument of Byzantine architecture ; in common with other adherents of the Greek Orthodox faith they cherish the hope that some day it will be released from its captivity to an alien faith and be consecrated once more to the faith of its founders, which they have inherited.



"A FAIRY STORY"

BY PROFESSOR FRANZ HEIN





"INTERIOR OF THE CHURCH OF ST. SOPHIA, CONSTANTINOPLE," BY G. KOSSIAKOFF.







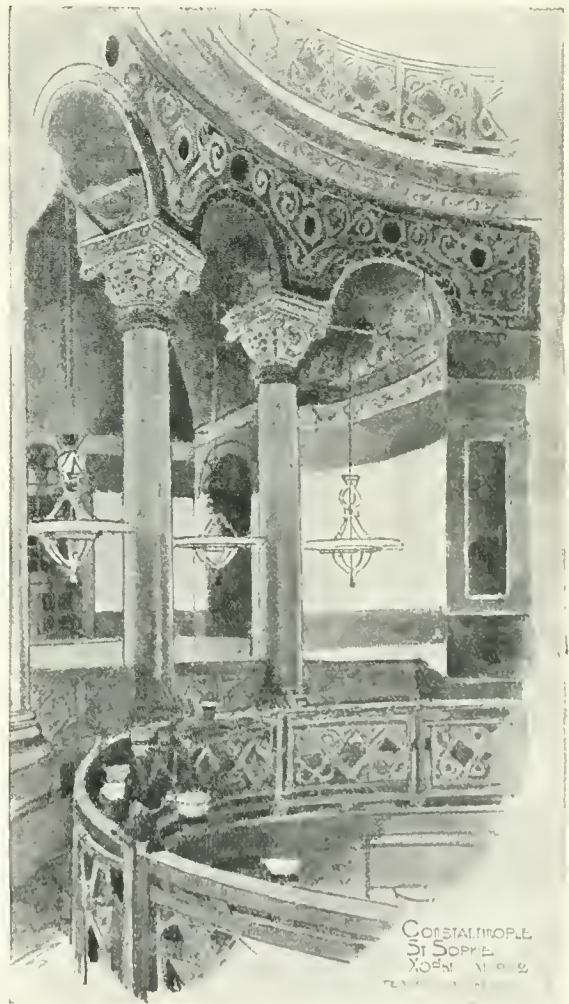
"A SUMMER'S NIGHT" BY PROFESSOR FRANZ HEIN  
(See Dresden Studio-Talk)

With the cessation of the "Mir Isskoustva" Russia has lost a journal which has done much to promote artistic culture in that country; but the gap will, we hope, be adequately filled by a new magazine, called the "Zolotoye Runo" ("The Golden Fleece"), recently launched under the editorship of M. Nicholas Riabushinski. Amongst the regular contributors to its Art section we note the names of several who were associated with the "Mir Isskoustva," and it will apparently follow the same lines as that journal, save that the arts and crafts will receive more consideration.

FRANKFORT.—Several interesting exhibitions have been held here recently, in which the public have had an opportunity of seeing the works of distinguished native and foreign masters. Thus, at the Kunst Salon Hermes, we had no less than four works by Böcklin, a master who is now not often seen outside the public galleries. Two of them are undoubtedly in his best style. Of these, the *Villa by the Sea* represents a favourite theme

of his; while the other, *Orlando Furioso*, is a masterpiece in colouring and composition. Segantini, whose works now command very high prices, was represented by a typical canvas, *Raccolta del Fieno*, a haymaking scene in the Swiss highlands, remarkable for its wonderful perspective and atmosphere. Two landscapes by Fritz Thaulow, a vivid piece of colouring by Zuloaga, a landscape by F. W. Keller, the secessionist, some vigorous pastel portraits by F. von Kaulbach, a figure subject by Lenbach, and a castle scene by Eugen Bracht were among the other principal exhibits at this gallery.

At the Goldschmidt Salon, Kaulbach and Thaulow were also represented in company with W. Claus, whose pencil sketches impressed one by their vigour. At the Schneider Salon were to be



GALLERY IN CHURCH OF  
ST. SOPHIA, CONSTANTINOPLE

BY G. KOSSIAKOFF





GALLERY IN CHURCH OF ST. SOPHIA BY G. KOSSIAKOFF  
(See *St. Petersburg Studio-Talk*)

seen a collective group of landscapes by Prof. J. von Bergmann, nearly all of a bucolic *motif*; a landscape by Hans Thoma; an excellent drawing by Franz von Stuck, whose drawing is unimpeachable; a landscape with boys bathing in a brook by L. von Hofmann, who is very successful in his treatment of the nude figure; and a genial pastel portrait by Max Schöler.

COPENHAGEN. — The quaint and interesting house which Mr. Alexander Svedstrup, the well-known Danish writer, has built himself, a few miles north of Elsinore, Hamlet's town, boasts a most enchanting situation on the borders of the Sound, flanked as it is by venerable beeches and possessing a magnificent view of the Sound; to the south closing in to a narrow passage, to the north widening into the broad sea, the blue mountains of Kullaberg on



"ELLEHUSET"

CARL BRUNNER, ARCHITECT



"THE QUAY, STAMBOUL," BY G. KOSSIAKOFF.







"ELLEHUSET": LIVING-ROOM

CARL BRUNNER, ARCHITECT

the opposite Swedish coast forming a picturesque background to the seaward view, whilst the Danish coast is rich in forest and meadow. The owner wanted an old-time, yet thoroughly comfortable and commodious home, uniting some of the best features of old Danish and Norwegian architecture, with carved beam-ends, sward-covered roof, small leaded panes, etc. The architect, Mr. Carl Brunner, seems to have thoroughly appreciated the task set him, and "Ellehuset" has become a delightful home, where the large living-room forms the natural centre, the substantial beams of which are richly carved and either stained dark or painted in gay colours. The end sections of the living-room are divided into two storeys, the upper portion forming guest rooms, connected by a balcony running along one side of the room, whilst the middle of the room rises to the roof, which forms the ceiling for this portion. The floor of this big room is stained

in different shades so as to break the monotony of the large surface, a plan since adopted in several other houses. A number of pithy old rhymes have been pointed or carved at various places, the big, open, old-fashioned fireplace having its own appropriate verse. The spacious grounds are a real paradise for hundreds of birds, which nest in the old trees, and no one thinks of interfering with either badger or hare or any other living creature which chooses to make the garden its home or playground. G. B.

**B**OMBAY.—Mr. Cecil Burns, Principal of the School of Art, Bombay, designed the casket illustrated on the next page, which was presented to H.R.H. the Prince of Wales, with an address, by the trustees of the Port of Bombay on the occasion of his laying the foundation stone of the

Alexandra Dock on the 13th of November last. The work was executed in silver and enamels by the workmen and apprentices of Reay Art Workshops of the School. The general style is English renaissance of the later Jacobean period. The upper mouldings are plain, but the lower are enriched with a relief pattern of shells connected by loops of pearls, beneath which are narrow panels of a bluish-green enamel. The longer concave sides contain four ivory panels giving views, painted by the designer, of Bombay in the years 1611, 1711, 1811, and a conjectural view of the city in 1911; and between each pair is a shield recording the presentation. The ship, which forms the principal feature of the design, represents a vessel of the time of Charles II., when Bombay was first acquired by the British Crown. Silver models of this character were much in vogue during the reigns of the later Stuarts as table ornaments upon State occasions, and some fine specimens



CASKET IN SILVER AND ENAMEL  
PRESENTED TO H.R.H. PRINCE OF WALES

DESIGNED BY CECIL BURNS  
EXECUTED BY STUDENTS OF  
BOMBAY SCHOOL OF ART

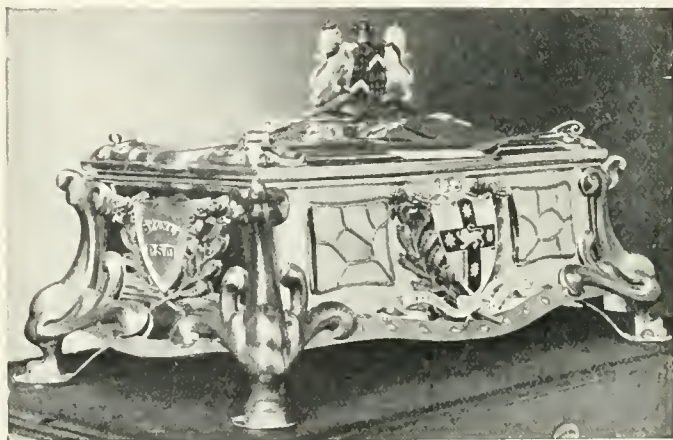
placed centrally between them is a shield enamelled with the badge of New South Wales in colours, surrounded by a wreath of waratahs wrought in silver. The ends of the casket are adorned with shields bearing, in raised letters, the date and place of presentation, and the plain polished surface of the back is broken by a large laurel wreath wrought and frosted. The hinged lid has its polished surface relieved by slight repoussé panels, leading off to ornamental corners, and serves as a base for a group of Lord Jersey's coat-of-arms blazoned in enamel. To the left and right of this are placed modelled plaques of the family crests of Childs and Villiers.

The address presented with the casket was embellished with landscape

have come down to the present time. The possibility of its use for a similar purpose influenced the artist in designing, and induced the trustees to approve a casket of this type when the design for a suitable and appropriate memorial for the occasion was under consideration.

and figure vignettes, the work of Mr. Percy Spence, who has established a reputation not only here but in England in connection with this kind of work. As a groundwork or foundation for the address, the material found in mediæval illuminated missals was re-adapted.

**S**YDNEY, N.S.W.—The casket of which we give an illustration, was recently presented along with an address to the Earl of Jersey, the Governor of the Colony, as a token of respect from the people of New South Wales. It was executed by Messrs. Hardy Bros. of Sydney, from the design of Mr. Mitchelhill. It weighs about 150 ounces, and is 13 inches long, 6 inches wide, and 8½ inches high. The curved sides of the body are of polished silver, the legs or supports being of hammered silver oxidised. On the front are two panels of mother-of-pearl mosaic in antique gold setting, and



CASKET PRESENTED TO  
THE EARL OF JERSEY

DESIGNED BY MR. MITCHELHILL  
EXECUTED BY HARDY BROS.





"RECONCILIATION"

BY ISAAC COHEN

MELBOURNE.—The Gold Medal and Travelling Scholarship of £150 per annum, tenable for three years, offered by the Government for competition by the students of the National Gallery of Victoria, has been awarded to Mr. Isaac Cohen for his picture entitled *Reconciliation*, which we here reproduce. Mr. Cohen is still quite a young man, and one who from the beginning of his studentship has given proof of abilities beyond the average. His work has always been noted for its sterling qualities of drawing and colour, and his success in obtaining the blue ribbon of the schools was largely a foregone conclusion. In his competition picture there is a certain dramatic intensity which the work of the other competitors seemed to lack. It is confidently anticipated that Mr. Cohen will materially benefit by the opportunities now presented to him. Further evidence of substantial progress on the part of the students is shown in the exhibition of

the public the work of an artist of whom too little is known. Some of the works were frankly studies, breathing the very spirit of the bush. Others, again, were poetic transcripts of some of Nature's most elusive moods. Mr. MacClintock is an artist of whom great things may be expected. J. S.

RIO DE JANEIRO.—What first strikes the painter who ventures to seek "fresh fields and pastures new" in the primeval forest of tropical Brazil is the gigantic proportions, the gloomy and powerful colouring of its vegetation, increasing in grandeur as one nears the equator, going from south to north. The human figure stands a tiny dot on the enormous landscape, and the human brain is awed by the overpowering silence and immensity of things. However brilliant and sunlit the limpid Brazilian sky—a sky of rare luminous blue—may be, scarcely any light pierces the eternal gloom of the forest,

drawings from the antique and the life, as also in the paintings of still life and of the nude, reflecting considerable credit on the instruction of Mr. McCubbin and Mr. Bernard Hall.

Among the smaller exhibitions held recently, mention should be made of that which a small coterie of artists had at the studio of Mr. McCubbin at South Yarra. Mr. A. Fischer showed some exquisite pastels, which were purchased by Lady Talbot. Mr. Withers and Mr. MacClintock sent some fine landscapes, Miss Vale some figure-work, as did also Mr. Enes. Other exhibitors were Mr. Lindsay, Mr. Brindle, and Mr. Shirlow.

At the art galleries of Messrs. Robertson & Moffatt, about thirty water-colours, the work of Mr. Alec MacClintock, have recently been on view. The exhibition was important as bringing prominently before



## Studio-Talk

where the sombre verdure of the perennial metallic or velvety foliage seems almost black ; and the startling ashen or dead-white trunks of the trees and the pallid creepers that fling themselves in ropes, in veils, and shrouds from bough to bough, add to the nightmare effect of the scenery ; while the hot-house atmosphere of damp heat is oppressive, and the utter stillness is fraught with dread.

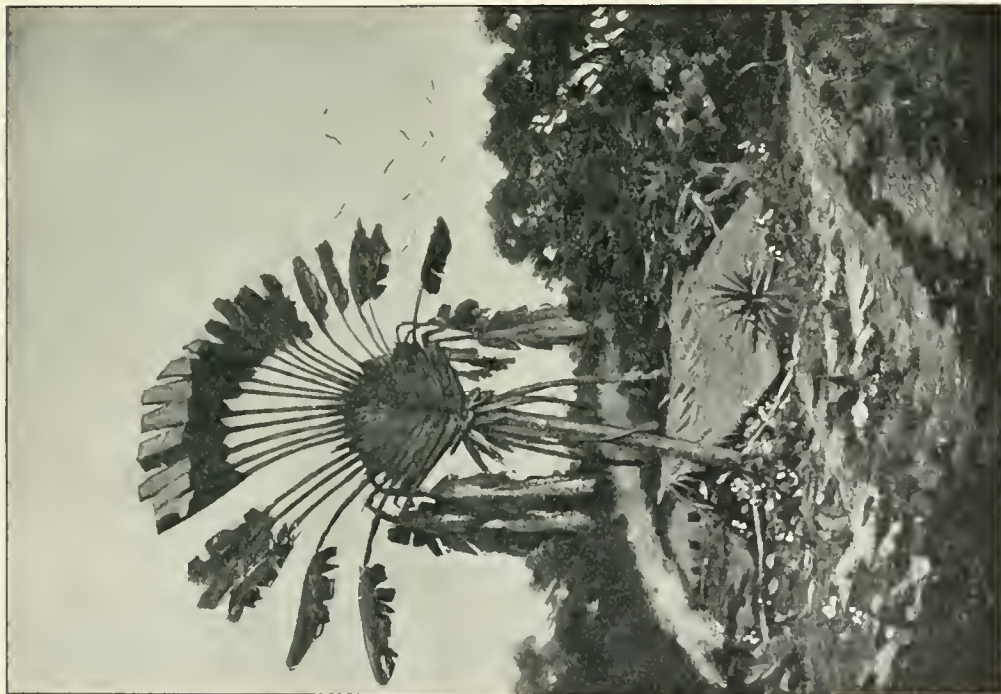
The artist suddenly feels the hopelessness of trying to convey on canvas the impressions thus received, composed as they are chiefly of such extra-pictorial elements of gloom, silence, and immensity. But his chance lies in coming upon some sudden break, where time and the violence of natural forces have rent the forest asunder, and reveal to the light its mysterious and intricate heart. Here fallen trunks covered with bromelias, feathery palms and hanging branches of delicate flowers form the happiest pictorial effects ; giant creepers tossing everywhere their fantastic architecture, and monstrous parasites clinging with tight, suffocating arms round the trunks of colossal trees, sights wonderful and new, urge the painter to unpack his canvas, and reproduce the marvels that Nature in her hot and luxurious frenzy has conceived. The artist immediately feels the inadequacy of water-colours for such a landscape as that which here meets his gaze ; oils are the only medium he will use to obtain a rapid and efficacious effect.

Indescribably beautiful to the painter's eye is the blossoming in September of the huge Ceiba tree, which clothes itself before putting forth its leaves in the most delicate and vivid crimson bloom. When the petals fall, the earth far around seems to be covered with a carpet of blood. In the province of Minas-Geraës I have seen many trees mantled in blossoms of bright yellow gold. But the predominating colours of the forest-bloom in what is Brazil's winter—that is, from June to November—are white, pale violet, and intense blue. This season is really the only safe one in which to visit tropical Brazil, for during its summer—*i.e.*, from November onwards—the torrid heat, the risk of yellow fever, the torment and danger attendant on the bites of mosquitos and innumerable other insects, render the country well-nigh unbearable to the average European. Malarial and intermittent fevers are to be feared in all seasons. These malignant fevers overpowered and utterly prostrated me, and left me with half my intended work unachieved. Let every artist visiting the interior be well provided with quinine and the Portuguese specific, “aqua ingleza.” Let him likewise not shrug incredulous shoulders at snake stories ; for the deadly cobra lies in wait for the unwary, the scorpion and the centipede will run across his path, and the horrible little *bico do pe'* will try to prick his foot and lay its fearsome egg under the nail of his big toe.



VILLAGE AT TENERIFFE

SKETCH IN OILS BY V. BORON



A FARM IN THE  
BACKWOODS OF BRAZIL

SKETCH IN OILS  
BY V. BORON



AN ABANDONED HUT IN  
A BRAZILIAN FOREST

SKETCH IN OILS  
BY V. BORON



## Reviews and Notices

Apart from these horrors, there are minor climatic disagreeables that interfere with the artist's prolonged out-of-door work. The extreme variability of sky and weather make it impossible for one to count for any length of time on the same effects of light, to say nothing of the sudden torrential downpours of rain, which ruin canvas, clothes, and temper, and recur as frequently as three or four times in a day. On that subject I would warn the intending traveller against the folly of bringing with him the clothing which at home he probably considers becoming and appropriate for a trip to the tropics.

The larger towns on the coast are quasi-European in their comfort and their cleanliness. The hotels offer spotless white-washed rooms and excellent food, and the negro who waits on you disappears for frequent and unexpected ablutions at all hours of the day. The painter will find Bahia far more interesting than Rio, where the old picturesque negro costume has had to give way to the superior fascination of *la mode de Paris*. But in Bahia the negress still drapes her tall slender figure in clean linen; her arms are bare, a white turban crowns her shapely head, and she walks serenely, holding her dark blue mantilla tightly round her hips, conscious that she still represents at its purest the type of beauty of the African race.

V. B.

### REVIEWS AND NOTICES.

*The Norwich School of Painting.* By WILLIAM FREDERICK DICKES. (London and Norwich: Jarrold & Sons.) £2 2s. net.—A true enthusiast with an encyclopædic knowledge of his subject, the author of this exhaustive and copiously illustrated volume has spared no pains to make it thoroughly complete. He begins, of course, with the founder of the school and first president of the Norwich Society, the hard-working John Crome, who shares with his predecessors, Wilson and Gainsborough, and his contemporary, Constable, the honour of having laid the foundations of English landscape-painting, and, having examined his work, passes on to consider that of his gifted sons. The Ladbrokees, the Hodgsons, the Silletts, Robert Dixon and John Thirtle all come in for careful notice before the clever marine-painter, John Sell Cotman, who was the first vice-president of the Norwich Society, is brought forward. To him, however, and to his sons no less than six long chapters are devoted, for Mr. Dickes evidently admires his work even more than

that of Crome himself. The latter portion of the book deals with men who have hitherto been scarcely known outside their native county, including the Stannards, some of whose sea-pieces are very beautiful, Alfred Priest, whose *Fishing Boats in a Storm* is a fine rendering of a difficult subject, Thomas Lound, whose landscapes are full of the feeling of open air, and Henry Ninham, whose street scenes and architectural drawings have an historical as well as a local interest. The accounts of the lives of the various artists are supplemented by lists of all their exhibited works, with the names of their present owners; and full completeness is given to a book which will be most useful to future art-historians by a carefully compiled subject-index.

*English Domestic Architecture of the XVII. and XVIII. Centuries.* By HORACE FIELD and MICHAEL BUNNEY. (London: G. Bell & Sons.) £2 2s. net.—In their introduction to this amply illustrated volume the authors point out, that in spite of all that has been written on the subject of Renaissance work in England, little attention has hitherto been given to the domestic architecture of the period, the style of which is as distinctly national as that of the churches, public halls, &c. Moreover, the homes of the people undoubtedly reflect far more than do their public buildings, the conditions of the time at which they were built, as well as the taste of their owners; so that a study of them is of infinite service to the student of social life as well as to the historian. In the opinion of Messrs. Field and Bunney, it is to tradition that the buildings they have chosen as typical of the Renaissance in domestic architecture owe their general high level of excellence, an influence, they add, often lacking in the more ambitious buildings of the period; but they do not seem to have noted what is nevertheless a self-evident truth, that this love of tradition was often the very thing that militated against progress, as will be proved by an examination of many of the examples given by them of Renaissance houses, some of which certainly suffer from the too slavish reproduction of traditional features. For all that, however, the new volume is a most noteworthy one, and the brief sketch of the Renaissance evolution in England is full of valuable data, which if thoroughly mastered by architects and builders should aid in bringing about a revival of all that was best in the past, modified in accordance with æsthetic and hygienic principles, to meet the requirements of the present. The reproductions of photographs, numbering over a hundred, include



## Reviews and Notices

the beautiful Manor House of Tintenhull; a street of gabled houses at Tetbury; Holt Court; the Bank House, Wootton; Kirkleatham Hospital, Yorks; and the College of Matrons, Salisbury; but there is nothing from Bath or Chichester where there are many good examples. The notes on illustrations given are full of useful suggestion.

*A History of English Furniture.*—Vol. II.: *The Age of Walnut*. By PERCY MACQUOID. (London: Lawrence & Bullen.) £2 2s. net.—Although it cannot be denied that the age of walnut was synchronous with a less simple and dignified period of English social life than that of oak, the study of the furniture produced in it is full of interest, reflecting as it does the changes of taste that took place in the reign of Charles II. and his immediate successors. As is pointed out by Mr. Macquoid, simplicity under the Commonwealth had degenerated into the commonplace, and further evolution in that direction could only have resulted in the elimination of all art feeling. It was time therefore for a change, but that change was progressive in the wrong direction; for, says Mr. Macquoid, "towards the end of the seventeenth century . . . the nobility of proportion in Elizabethan decoration and furniture disappeared, giving way to the somewhat exaggerated mouldings and contrasted curves, prompted by the vagaries of the Italian artists, Lorenzo Bernini and Francesco Borromini." For such extravagances oak was, of course, not suitable, and walnut was presently substituted for it, success in the treatment of which depended chiefly in faultless execution. Only by slow degrees was that success achieved and anything that could justly be called a new style evolved, but mastery of technique once acquired, an infinite variety of fine designs were produced, the distinctive qualities of which, with the principles of their decoration, are carefully defined by Mr. Macquoid. Reproductions, some of them in colour, after Shirley Slocombe, are given of numerous fine examples of furniture, in some of which walnut is either the chief or the sole material employed, whilst in others may be traced the gradual introduction of marqueterie and of lacquer, culminating in that over-ornamentation which detracted so greatly from the charm of later work. The decline of the age of walnut was rapid, but its traditions were largely carried on in that of its successor, the age of mahogany, which is to be considered in Mr. Macquoid's third volume.

*Adolph von Menzel. Abbildungen seiner Gemälde und Studien.* (Munich: F. Bruckmann.) 100 Mk.—This copious and usefully bound volume

deals very exhaustively with the art of Menzel. It includes 661 illustrations in the text and 25 special plates. It gives chronologically the dates of the various works produced by Menzel with a description of each, and the chronology is completed by reference under each year to the chief incidents then occurring in the painter's life. One marks in turning the pages the transitions through which the painter's art passed on the way to the remarkable heights which it eventually attained. From the first it was complete. Menzel almost seems to have been a master at once, for the earliest works show no trace of studentship. The extraordinary certainty and self-confidence with which he handled the most difficult and elaborate pictorial problems came to him out of a fund of genius which, even at the end of a long and industrious life, showed no signs of exhaustion. Problems of light and difficulties of composition were met in the same spirit in which they were met by the French Impressionists, by Whistler, and other moderns who, by their genius, freed painting from the tyranny of subject. Yet Menzel was always a subject-painter. When the liberty of the artist to paint subject pictures at all was almost denied, Menzel could still be pointed to as a superlative painter who had relegated subject to its proper place, and to whom it was not a handicap, but simply an excuse, and always an interesting one, for good painting. Menzel's drawings must ever rank, we suppose, with the great drawings of the world. Everything came in under the power of his pencil; there was hardly a phase of life that remained outside his range. A German, the breadth of his interest in life was only comparable with Balzac's in another art.

*Kate Greenaway.* By M. H. SPIELMANN and G. S. LAYARD. (London: A. & C. Black.) 20s. net.—It is somewhat difficult to account for Kate Greenaway's phenomenal success and wide reputation. That she was a gifted artist and especially a sympathetic interpreter of children, no one would dream of denying; but she lacked the sense of humour of Randolph Caldecott and the feeling for form and prolific imagination of Walter Crane, with both of whom she has been ranked alike in England and on the Continent. The fact is she owed very much at the beginning of her career to the over laudation of Ruskin, who often referred to her work in terms that not even her most partial admirers would now endorse. Moreover, she was fortunate in winning the friendship of many influential men, such as Stacy Marks, Frederick Locker, and Austin Dobson, who did much to help and encourage her, though

## Reviews and Notices

they seem to have recognised her limitations and deprecated her excursions outside her true sphere—that of a decorative artist whose special mission it was to cater for the nursery. On the whole Miss Greenaway's present biographers have dealt tactfully with the vast mass of material placed at their disposal. They have made a judicious selection of illustrations, reproducing many drawings quite unknown to the general public, and the result is a very attractive volume that will be sure of a wide circulation.

*La Pose et L'Éclairage.* By various writers. (Paris : C. Klary.) 12 fr. 50.—Amongst those who have of late years raised photography to the rank of a fine art, M. Klary has long been recognised as pre-eminent ; and the volume of essays by various experts on the true principles of posing and lighting issued under his superintendence has been found of real value by the professional as well as the amateur. It is illustrated with many fine examples of the work of the best European and American photographers.

*Moderne Architektur.* (Illustrated.) By Professor OTTO WAGNER. (Vienna: Anton Schroll & Co.)—Few architects have influenced the general public as Otto Wagner has. Since his famous duel with Schachner, with whom he competed for the New Municipal Gallery of Art at Vienna, the Professor has gained in public opinion ; his newly-perfected plans for the Art Gallery are practically accepted, and two other important commissions have recently fallen to him—one for the New Post Office Savings Bank, Vienna, the other a church in Lower Austria. When, five years ago, he exhibited his first model for a modern Catholic church, the clergy and the conservative party loudly protested against his style ; but here, too, his ideas have conquered, for the Government now demands modern forms for provincial churches. In domestic architecture, Wagner's principles have found wide acceptance. The essence of them is the elimination of ancient elements. He makes use of all modern expedients in architecture, constructive and decorative, especially iron. The book contains numerous illustrations of works carried out by him on the principles which he expounds.

*The History of American Painting.* By SAMUEL ISHAM. (New York and London : Macmillan & Co.) 21s. net.—Rare, indeed, is it for an American writer to recognise clearly and define accurately the characteristics of American work ; for native criticism has been, as a rule, biassed by favouritism, and truth obscured through too near a point of view. The very opening sentence of Mr. Isham's

masterly volume, however, wins the confidence of the reader, for it proves alike the independence of his judgment and the completeness of the knowledge on which that judgment is founded. "The fundamental and mastering fact about American painting," he says, "is that it is in no way native to America, but is European painting imported, or rather transplanted, to American soil, and even that not independently, but with constant reference to the older countries." Equally impressive is the manner in which the peculiarities of each group of painters and each individual master are described. the interest increasing as the narrative proceeds. Beginning with the Primitives, Mr. Isham passes to consider Copley and West, the first Americans to take a recognised position in the world of art ; who are, in their turn, succeeded by Stuart, the greatest of the early portrait-painters, Trumbull, Allston, Leslie, Waldo, and others less celebrated, in whose work the English influence, which early in the nineteenth century was to be replaced by French, is very distinctly traced. It is in dealing with the second half of the nineteenth century that the American writer best shows his complete insight into the technique of painting ; for, although it would have appeared impossible at this late day to say anything fresh about Whistler, Sargent, and Abbey, his criticism of their work is as eloquent and unhackneyed as are his remarks on the typical American, Abbot Thayer, whose ideal creations are as well appreciated in France as in his native country, though they are unfortunately little known in England. Amongst the many beautiful illustrations that accompany the text will be found Stuart's fine *Portrait of Elizabeth Bordley*, Waldo's noble likeness of *Dr. Waldo Spring*, Robert Henri's remarkable *Young Woman in Black*, Cecilia Beaux's charming *Children of Mr. Gilder*, Lockwood's sympathetic portrait of his brother artist *John La Farge*, and Brush's exquisite *Mother and Child*. In a word, the book is a most notable one, marking an epoch in American art literature.

*The Royal Academy of Arts.* By ALGERNON GRAVES, F.S.A. (Henry Graves & Co. and George Bell & Sons.) Vols. II.—IV. 42s. each net.—The first volume of this useful and exhaustive dictionary of exhibitors at the Royal Academy having been recently noticed in *THE STUDIO*, it is only necessary to say that these subsequent volumes have been as carefully compiled as the first. Every page, indeed, bears witness to the painstaking accuracy with which the thousands of references have been extracted from the records.

*Illuminated Manuscripts.* By JOHN W. BRADLEY.



## Reviews and Notices

(London: Methuen.) 2s. 6d. net. — In this scholarly little volume the author deals ably and exhaustively with the art of illumination, which he says does not aim at more than the gratification of those who take pleasure in books. A humble ambition truly, yet one that resulted in enriching the world with many treasures of great beauty. Mr. Bradley, whose text is supplemented with many illustrations, including a reproduction in colour of a page from a fourteenth-century English Book of Hours, gives a list of the MSS. consulted, and concludes a most valuable monograph with a hope of a future revival of illumination by competent artists.

*The Country Cottage.* By G. L. MORRIS and ESTHER WOOD. (London: John Lane.) 3s. (cloth) and 4s. (leather) net. — This little volume, the latest addition to the Country Handbook Series, should be carefully perused and studied by all who contemplate setting up a permanent or occasional home in the country. They will find in it a veritable storehouse of information and much sound advice on all matters relating to cottage architecture. The authors define a cottage as a house costing from £300 to £1,000, and give numerous views and plans of cottages by well-known architects, the cost of which we presume has fallen within these limits. The inclusion of precise information on this point would have materially added to the interest of a really valuable little treatise.

*J. M. W. Turner.* By W. L. WYLLIE, A.R.A. (London: George Bell & Sons.) 7s. 6d. net. — Written as it is from the point of view of an artist, this new monograph on Turner is marked throughout by the insight of true sympathy. Mr. Wyllie writes from within the citadel of practical experience; and even dares to challenge some of the long-accepted and oft-quoted axioms of Ruskin on the distinctive qualities of the great master's work. The numerous illustrations form a very practical commentary on the fascinating text.

*Tales from Shakespeare.* By CHARLES and MARY LAMB. Illustrated by NORMAN M. PRICE. (London and Edinburgh: J. C. & E. C. Jack.) — To attempt to interpret Shakespeare has ever been a task to daunt the most accomplished artists, and it can scarcely be said that Mr. Price has achieved more than partial success in his bold enterprise. A few of his illustrations of the popular "Tales," especially *Imogen's Bedchamber*, the *Gentle Katherine*, and *Isabel's Pleading*, are undoubtedly clever both in design and execution; but others are stagey and wanting in effects of chiaroscuro.

*Siena.* By CASIMIR CHLEDOWSKI. (Berlin: Bruno Cassirer.) Vols. I. and II. — These first instalments of what seems likely to be a truly monumental work on the famous hill city of Siena, deal exhaustively with its political, social, and art history down to the end of the fourteenth century. A most accomplished historian and an eloquent writer, the author defines with much precision the characteristics of the Siennese, dwelling at length on the reflection of those characteristics in their literature and art. The chapter on the Franciscans is a masterly summary of the part they played throughout Umbria, and of the gradual leavening of Italian society with the new religious spirit. In another interesting section of the work he shows the connection between the worship of the Madonna and the growing veneration for women.

*Longmans' Complete Drawing Course.* Part I. Infants and Juniors. By I. H. MORRIS. (London: Longmans.) 5s. net. — Although it is impossible to teach children to be artists, they may, if properly trained, acquire considerable facility in drawing. The system pursued by Mr. Morris of beginning with quite simple objects and proceeding, through almost insensible gradations, to more complex objects, such as flowers, is eminently rational; while by giving a large number of examples in one or other colour, to be worked by the little pupil in coloured chalks, he appeals to an instinct which manifests itself in every child.

*The Burlington Proofs.* (London: The Fine Art Publishing Company.) 6s. net each. — As has already been proved by several earlier publications such as the "Royal Collection of Pictures," and the "Art Folio," the new mezzo-gravure process is admirably suited to the rendering of tone values and delicate atmospheric effects. The so-called "Burlington Proofs," a series of reproductions of British masterpieces of the 18th and 19th centuries, show no falling off in the notable qualities of their predecessors, and many of the portraits, especially that of the King after Harold Speed, *Diana of the Uplands* after Charles Furze, *My Mother* after Whistler, and the various beautiful women after Romney, Gainsborough, and others, have some of the depth of tone and velvety softness of good mezzotint engravings. Excellent too are Greiffenhagen's *Idyll* and Watts's *Endymion*, whilst the *Chill October* of Millais, the *Mist Wreath* of Peter Graham, and the *Birch, Rowan and Pine* of MacWhirter, are true poems in chiaroscuro.

Recent additions to Messrs. Newnes's series of *Modern Master Draughtsmen* (7s. 6d. net per vol.)



## Reviews and Notices

include *The Drawings of A. von Menzel*, by Prof. H. W. Singer; *The Drawings of John M. Swan, R.A.*, by A. Lys Baldry, and *The Drawings of David Cox*, by A. J. Finberg. The numerous drawings reproduced in each volume seem to have been selected with discrimination and rendered with fidelity; while the introductory essays, it is hardly necessary to say, are written by critics of recognized ability. Of especial interest to the student are the animal drawings of Mr. Swan, whose remarkable power in this direction is well shown by the examples given.

The price of *The Year's Art* (Hutchinson & Co.) is 3s. 6d. net—not 7s. 6d. as stated in our notice last month.

Artists and others who desire to possess worthy reproductions of the newly disclosed Turner pictures will be interested to learn that a series of admirable photographs of these remarkable works has been taken by Messrs. W. A. Mansell & Co., of 405 Oxford Street, London. In order to reproduce as nearly as possible the colour tone of the original, the photographs are printed either in sepia or in grey platinotype, from 12 in. by 10 in. plates, with results that are completely satisfactory. The set of twenty-one is published in a neat portfolio at the price of 50s. net.

Herr Heinrich Wirsing, the young Munich sculptor on whose work an article appeared in our November number, desires us to correct a slight misapprehension which has been occasioned in Germany by a passage referring to his relations with Prof. Hildebrand, which seemed to imply that he was one among a number of pupils of the Professor who does not take pupils. Herr Wirsing explains that he migrated to Munich in 1899 because the Professor was settled there, and in that and the following year received from him valuable advice; thereafter, however, he contented himself with studying the Professor's works and writings.

### PRICES AT RECENT PICTURE SALES.

#### FEBRUARY 3RD.—At Christie's:

W. Hunt	... <i>A Cottage Interior</i> ...	75 gs.
D. James	... <i>Off the Scilly Isles</i> ...	52 "
T. S. Cooper	... <i>Sheep in a Landscape</i> ...	46 "
Stacey Marks	... <i>A Set of Nine Panels</i> ...	58 "
La Thangue	... <i>The Last Meal at Home</i> ...	40 "
Birket Foster	... <i>At the Stile</i> ...	33 "
C. Stanfield	... <i>View in a Valley</i> ...	56 "

#### FEBRUARY 11TH.—At Christie's:—

Romney	... <i>Lady Greville</i> ...	800 gs.
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#### FEBRUARY 17TH.—At Christie's:—

Allan Ramsay	... <i>Lady in grey and white dress</i> (attributed) (oval) ...	580 gs.
Mantegna	... <i>St. Peter and three other Saints</i> (four panels) ...	880 "

#### FEBRUARY 17TH.—At Sotheby's. Engravings, mezzotint portraits, modern etchings:—

J. Condé	... <i>Mrs. Fitzherbert</i> ...	£120
	After R. Conway.	
S. Cousins	... <i>Master Lambton</i> ...	£42 10s.
	After Sir T. Lawrence.	
"	... <i>Lady Peel</i> ...	£47
	After Sir T. Lawrence.	
Whistler	... <i>The Kitchen</i> (etching) ...	£26

#### FEBRUARY 24TH.—At Christie's:—

F. Walker	... <i>The New Pupil</i> ...	145 gs.
Sam Bough, R.S.A.	... <i>Landscape</i> ...	980 "
Millais (five drawings).	<i>The Story Book</i> , 1½ in. high ...	21 "
	<i>The Huguenots</i> (pencil drawing) ...	40 "
	<i>Rocking Horses</i> , 4½ in. high ...	20 "
	<i>Calypso and Ulysses</i> (a colour note) ...	30 "
	<i>Study for Eve of St. Agnes</i> , 8 in. by 10½ in. ...	105 "

#### FEBRUARY 20TH.—At Christie's. Engravings after Morland, and Turner's Liber Studiorum:—

William Ward	... <i>Giles the Farmer Boy</i> (open letter proof) ...	50 gs.
"	... <i>The Last Letter and The Hard Bargain</i> (a pair) (proofs before letter) ...	155 "
"	... <i>The Farmer's Stable</i> (proof before letter) ...	74 "
S. W. Reynolds	... <i>Faying the Ostler</i> (etched letter proof) ...	51 "
J. R. Smith	... <i>Feeding the Pigs</i> (open letter proof) ...	70 "
W. Ward	... <i>Stable Amusement and The Public-House Door</i> (a pair) (open proof letters) ...	180 "
J. M. W. Turner	<i>Liber Studiorum</i> (71 published plates) ...	500 "
	61 in first state and 14 etchings and duplicate impression of <i>Calm</i> .	

#### MARCH 10TH.—At Christie's:—

Fantin-Latour	... <i>Maréchal Niel Roses</i> ...	260 gs.
"	... <i>Pink Roses in a Vase</i> ...	245 "
"	... <i>Flowers in a Bowl</i> ...	230 "
"	... <i>Bunch of Flowers in Vase</i> ...	220 "
"	... <i>Dahlia</i> ...	210 "
"	... <i>Roses and Lilies in a Glass Bowl</i> ...	205 "
"	... <i>Daffodil, Jonquils, and Tulip in a Glass Vase</i> ...	180 "
"	... <i>Carnations</i> ...	180 "
"	... <i>Flowers in a Glass</i> ...	175 "
"	... <i>White Roses in a Glass Vase</i> ...	170 "
"	... <i>Roses</i> ...	160 "
"	... <i>White Stock and Iris</i> ...	150 "
"	... <i>Peaches and a Rose</i> ...	150 "
"	... <i>Fruit and Still Life on a Table</i> , 1863 ...	145 "
"	... <i>Bowl of Roses</i> , 1882 ...	145 "
"	... <i>Spirea</i> , 1878 ...	130 "
"	... <i>White Pinks</i> ...	125 "



FIRST PRIZE (COMP.  
B XVII). BY "VOEKE"

## Awards in "The Studio" Prize Competitions

### BOOKS RECEIVED.

- "Prärafaelismus." Von Jarno Jessen. Illustrated. Mk. 1.25, 1.50, and 2.50. (Bard, Marquardt & Co., Berlin.)
- "The Art of the Venice Academy." By Mary Knight Potter. Illustrated. 6s. net. (G. Bell & Sons.)
- "Longton Hall Porcelain." By William Bemrose, F.S.A. Illustrated. 42s. net. (Bemrose & Sons.)
- "Wessex." Painted by Walter Tyndale, R.I. Described by Clive Holland. Coloured Illustrations. 20s. net. (A. and C. Black.)
- "Catalogue of Prints. II. Modern Etchings and Aquatints of the British and American Schools in the National Art Gallery, Victoria and Albert Museum." 2s. 6d. (Board of Education.)
- "The Acorn." Quarterly Magazine of Literature and Art. No. II. Illustrated. 2s. 6d. net. (Caradoc Press.)
- "The English Water-Colour Painters." By A. J. Finberg. Illustrated. 2s. net. (Duckworth & Co.)
- "Ästhetik und allgemeine Kunstwissenschaft." Von Max Dessoir. Illustrated. (F. Enke, Stuttgart.)
- "Granada: Memories, Adventures, Studies, and Impressions." By Leonard Williams. Illustrated. 7s. 6d. net. (Heinemann.)
- "How to Study Pictures." By C. E. Caffin. Illustrated. 10s. 6d. net. (Hodder & Stoughton.)
- "Die Photographische Kunst im Jahre 1905." Edited by F. Matthies Masuren. Illustrated. Mk. 8. (W. Knapp, Halle a. S.)
- "Impressions of Japanese Architecture." By Ralph Adams Cram. Illustrated. 10s. 6d. net. (J. Lane.)
- "Les Maîtres de l'Art: Gericault." Par Léon Rosenthal, D. ès L. Illustrated. 3 fr. 50. (Librairie de l'Art Ancien et Moderne, Paris.)
- "Manual Training Drawing (Woodwork)." By F. Sturch. 5s. net. (Methuen.)
- "Giovanni Antonio Bazzi, usually styled 'Sodoma': The Man and the Painter: 1477-1549" By R. H. Hobart Cust, M.A. Illustrated. 21s. net. (Murray.)

### AWARDS IN

#### "THE STUDIO" PRIZE COMPETITIONS.

##### CLASS A. DECORATIVE ART.

(The awards in Competition A XXV. are held over until next month.)

##### CLASS B. PICTORIAL ART.

###### B XVII. FIGURE SKETCH IN PASTELS.

FIRST PRIZE (*Two Guineas*): *Voeke* (René Scheepers, 39 Rampart des Béguines, Antwerp). SECOND PRIZE (*One Guinea*): *Boz* (Maud Egremont, 48 Stanwick Mansions, West Kensington, W.). HON. MENTION: *Brush* (P. Lancaster); *Isca* (Miss E. Larcombe); *J. F.* (Bernard D. Taylor).

##### CLASS C. PHOTOGRAPHS FROM NATURE.

###### C XVIII. PHOTOGRAPH OF A SNOW SCENE.

FIRST PRIZE (*One Guinea*): *Chrysoidine* (Giorgio Boetto, Via della Rocca 25, Turin). SECOND PRIZE (*Half-a-Guinea*): *Dalzell* (Dan Dunlop, Hamilton Street, Motherwell, N.B.). HON. MENTION: *Boreas* (Emil Rostig); *Arosa* and *Bogey* (S. Boguslawski); *Hale* (Mrs. D. Hale).



SECOND PRIZE (COMP. C XVIII)

"DALZELL"





FIRST PRIZE (COMP. C XVIII)

"CHRYSOÏDINE"



HON. MENTION (COMP. C XVIII)

"BOREAS"

## *The Lay Figure*

### THE LAY FIGURE: ON THE ADVANCEMENT OF SCULPTURE.

"I HEAR a special effort is shortly to be made in London to show to the public what our present-day sculptors can accomplish," said the Art Critic; "and I must say I am very glad to hear it."

"So am I," returned the Sculptor, "for I think we have tolerated quite long enough the utterly casual way in which we have been treated not only by the people in this country but also by the art societies which are supposed to look after the interests of our profession."

"And you think that a little judicious advertisement will help to make you better appreciated," laughed the Man with the Red Tie. "But you must not expect too much all at once; you will not convert the British public by a single demonstration of your importance. You have to break down a very ancient tradition that sculpture is merely one of the minor arts."

"Why should such a preposterous tradition ever have come into existence?" asked the Sculptor. "It does not flourish in foreign countries; why should we be the only nation that is lacking in understanding? It seems to me to be decidedly discreditable that our intelligence should compare so poorly with that of other peoples."

"You can scarcely expect the public to appreciate what they never have any chance of becoming properly acquainted with," replied the Critic. "Sculpture is regarded as a minor art because it has always been compelled to play second fiddle to painting in the public exhibitions. Our custom is to assign it the worst rooms in the art shows, or to put it in positions where it will be duly effaced by the pictures, and so a tradition which is, I quite agree with you, wrong and foolish is kept alive. If we had been accustomed to show the same consideration to sculpture that it receives abroad I think you would find the attitude of the British public very different from what it is at present."

"Our methods, in fact, provide a very effective illustration of the proverb about giving a dog a bad name," said the Man with the Red Tie; "we are prejudiced, and as a result we condemn indiscriminately and thoughtlessly. But to move this dead-weight of prejudice will be a long and weary process."

"Of course it will," cried the Sculptor; "but it can be moved if we strive hard enough and long enough. We mean to try anyhow, and I believe we shall succeed."

"But the first and most important step," broke in the Critic, "is to convert the men who have authority in our art exhibitions. They act as the intermediaries between the artists and the public, and they have a good deal of power to influence the popular taste. If they would realise how much depends upon them your task would be greatly simplified."

"Will they ever realise it?" asked the Man with the Red Tie. "I do not think they show the slightest inclination to join in the fight against prejudice or to try to remove the popular delusion. They are really the worst offenders, but they seem to glory in their stupid support of a tradition that is obsolete."

"Obsolete indeed!" cried the Sculptor. "There never was a time when sculpture was so worthy of consideration in this country as it is at the present moment. It is no longer bound round with the restrictions which in past years limited its scope and narrowed its activity. It has launched out into many new directions; it is progressive and full of vitality, and it needs only a measure of the right kind of encouragement to become the great power in our modern art world."

"Yes, sculpture has made a great advance of late years," said the Critic, "and it is for that very reason that I am anxious to see it given better opportunities. If it were in the same state that it was half-a-century ago I should have little sympathy with the demand of the sculptors for wider publicity. In the old days the exhibition of a few ideal figures and some portrait busts summed up sufficiently what was being accomplished in that branch of art. But now that sculpture has found its right direction as a close ally of architecture, that kind of summing up is unjust and misleading, and certainly does not put the present position of affairs properly before the public. Our best sculptors to-day are in the very front of the decorative movement and are doing noble service to serious and intelligent art. They have a far truer sense of their responsibilities as artists than the painters, most of whom are merely playing futilely with the old conventions or are occupying themselves with the invention of new ones which are even more futile than the old. Therefore I hope that a real effort will be made to secure for sculpture the fullest recognition of its strength and many-sidedness, and to make the public understand that it is in no sense a minor art. But you will have to begin by inducing the art societies to treat it in a more rational fashion and with more serious consideration."

THE LAY FIGURE.







"THE GREY SALUTE." BY ARTHUR MELVILLE.

# THE ART OF THE LATE ARTHUR MELVILLE, R.W.S., A.R.S.A.

THERE have been artists distinguished from the fact that their genius was unique, and their point of view extraordinary; and others pre-eminent because they solved with the ease of genius the general problems of their art. Whereas the art of the former is often limited, one-sided, strange, and for the few, that of the latter comes in as the crest of a wave of contemporary endeavour; in it the essential human thing is expressed easily and with grace, where others have failed. It is the latter kind that leads in art, and Melville's genius was of this order. He had the generosity of a leader in sharing all he knew. In the course of his practice he learnt much that would have taken the experience of succeeding painters to arrive at. His name must always loom largely in the history of water-colour art, in its varied progress from the tinted drawings of its early masters, with their colour in simple notes as from a psalter, to the full orchestration in modern art. A return over the old ground is sometimes attempted, but art cannot go back. It can affect its old devices, but only as an interesting affectation.

Whilst Melville never committed the blunder of imitating in water-colours the effect of oils, he applied to water-colours the freedom of vision which oil painting permits; whilst fully accepting the limitations of water-colours he did not admit that it was a limited art.

There are purists who maintain that when water-colour drawing became water-colour painting it lost the character of the medium. A close analysis

of the properties of water-colour shows that Melville's methods exploit its every characteristic. One of the supreme qualities of his art is that it is the natural outcome by evolution of the water-colour painting of Girtin; there is nothing in it which contravenes the small voice which the purist always obeys. To this is due the beauty of *quality*, as painters use that term, which is so notable a feature in his work, and which has also proved a fascinating trap to less gifted imitators. Sensuous, but almost in an astral way, is the emotion in the fingers, and the desire of the eyes out of which beautiful quality is born. It is the symbol of all great art. It has as many varieties as there are great artists, but the artist cannot share it with his students or imitators; he cannot pass it on. One



"THE SALUTE: THE YELLOW SAIL"

BY ARTHUR MELVILLE

sees it in its highest form in musical interpretation, explaining the historical triumphs of great virtuosos.

Progressing from the stained drawing, water-colour gradually raised itself to be an art no longer existing upon a scaffolding of pencil work, but became a medium containing within its boundaries an open field for any experiment. In Melville's hands it had the amenableness to alteration, to changed desire, which the sculptor finds in wax and clay, and the musician in his own art, the art in which is found the explanation and the key to the meaning of every other art, for within the range of musical notes there can be expressed alteration of feeling and every change of mood. Thought may be watched changing itself upon the surface of sound as the interchanging reflections of waving trees and moving clouds in water. Such power Melville had in his art, which was always lyrical, musical, naturally praising the movement of life. Its delight was in sunshine; the shadows are sorrowful that fall on the sunny walls, and they were painted wistfully, with a sense that they hid mysteries, and that in darkened doorways life steps aside for tragedy. He liked the clamour of the streets, the shouting at bull fights; and for

a mood of silence, the restful life of water flowing by a quiet quay.

Not a touch was added in Melville's pictures that was not sensitively inspired, and his art not only captures changing colour, but, as in the picture *The Cock Fight*, seizes the gestures of the excited Arabs, the excitement of their strained and eager faces bending to watch the fight; the whole scene is explained, though the birds are but scarcely suggested. Melville had the supreme painter's gift of conveying not atmosphere only of air and sunlight, but also the psychic atmosphere, shall we say, of a scene—its effect upon his own mind, the glamour, the romance, for instance, of the East as affecting a Western stranger. It is difficult to know how to explain in words this quality which is so integral a part of his art. Beyond his imitation of the scene, he succeeded in conveying a sense of its reality as happening. We hear the plaudits at the bull-fights, and in his Eastern scenes the sadness, the courage of the Arabs is as apparent as their picturesqueness. He went deeper with his art than those who say that painting praises only the appearance of things. His instincts made him aware that every phase in the appearance of things, every small change on the outward surface of life,



"BEHIND THE SCENES AFTER A BULL-FIGHT"

BY ARTHUR MELVILLE





"THE LITTLE BULL-FIGHT: BRAVO  
TORO." BY ARTHUR MELVILLE

(Now in the South Kensington Museum)

the disturbed fold of some raiment, a moving shadow, are telegrams to us from hidden sources. In such ways the very things are expressed for which we commonly say there is no expression. Melville's brilliant exercise of his art, its dazzling performance, answers in its own bravado to the bravery of life. His accomplishment makes that assault with skill which separates romantic from classic art, with its more gradual revelation.

There is contained in a work of art nothing less than all that it is capable of inspiring in ourselves of thought and imagination. Every thought it inspires belongs to it. Like nature, art can only show us that which we are capable of seeing—only give back to us an answer to the questions that we bring. In a sense all comes from within, nothing from without, for as we know that nothing exists for us except as it exists in our own minds, so art, creating always from a life within, mirrors only one aspect of life itself; and our knowledge of any particular art comes to us only through learning the points at which our own acceptance of the beauty of life and that of the artist correspond. Only thus can we learn how much he has which we have not yet grown to; and by what we ourselves have we can weigh and test, without impertinence the quality of his inspiration.

In the fairy-tale of art, Beauty asleep in nature awaits the kiss of genius; and there have been many princes. For everyone who knows some fine artist's work well nature wears richer dress. Those who have many friends amongst the masters can out of their own mind vary the beauty of her wardrobe.

The recent Melville Exhibition showed how catholic was this one painter's sense of beauty and to how many moods his art was tuned. Those who visited the exhibition will remember *The Blue Night*, with its subtly musical sense of colour and its wonderful management of light: light within light burning and shining, lamps before a lamplit wall, and people moving in a shadow as a low cloud of the night. Has anyone ever had more power over shadows than this painter of light? Who has painted them with more remembrance of all that

is hidden in them? A certain perishing grey light the artist has pursued in certain of his pictures so to rest himself from combat with the sun, and such pictures have been painted with exquisiteness of execution hiding an almost spiritual deliberation.

The greater art of oil painting entirely preoccupied Melville a few years before his death. Everything is in favour of the theory that he would have raised himself to the height of subduing to his own personal ends its capacity for absolute and complete expression such as no other medium can give. It is easy to believe that his mastery was only limited through early death, that the medium would have yielded to his ardent genius many hidden secrets. Almost his latest painting, *Christmas Eve*, points very clearly to this. A subject-painting, it is unlike the majority of subject-pictures, in that it has not an unrealistic studio finish or the meaner, more plausible



"SUNRISE ON SAN GIORGIO, LAGO MAGGIORE"

BY ARTHUR MELVILLE



"THE BULL FIGHT," BY ARTHUR MELVILLE.







PORTRAIT

BY ARTHUR MELVILLE

devices of imitation. No work of his seems more inspired by the truths of nature. It has colour, it has atmosphere and movement, it actually makes the legend live; the subject exists not only in tradition but in the very facts of life as part of the natural phenomena which his art was at such pains to embrace. It is painted with something of the easy, swift method, the great knowledge, which is characteristic of his water-colours, and it anticipates the formation of a style entirely personal as he freed himself from various influences and approached less tentatively his oil painting.

Melville's pictures show so complete a mastery as to mislead his critics into thinking that they were brought to a conclusion very rapidly. Like almost every master, he worked swiftly, out of the certainty of his skill and knowledge of what he intended to do. His craftsmanship was swift because instinctive, the hand being completely at the service of the brain. He saw beauty so readily everywhere that nothing but fastidious selection stood between him and the rapid realisation of his ideas—a fastidiousness that is the birthright of all those to whom it is easy to do things. He was fortunately possessed of powers of criticism as

regards his own work not less than his powers of creation, and this inevitably brought his work to the perfection it attained, as he rejected first this idea and then that, in his instinctive though almost painful search for composition which expressed the quintessence of the beauty he felt around him.

Upon the plane of mediocrity is the mere struggle for expression; the pains of genius lie in the difficult choice from many instinctive ways. A little study of contemporary water-colours reveals Melville the master who never called himself the master, who, whilst teaching perfection in one art with humility, was learning from his own experience of its difficulties an extraordinary perfection of achievement in another. In mid-career Melville put away his water-colours. It would be difficult to find a parallel to this; it is as though some great player like Sarasate in mid-



PORTRAIT: "OPAL  
AND GREY"

BY ARTHUR MELVILLE



"THE RIALTO." BY  
ARTHUR MELVILLE



## The Knorr Collection of Modern Pictures

career had put away his violin. He was pursuing mastery in art: it came to him in one form and he desired it more completely. He may have admitted to himself with the honesty of genius that in that particular form, water-colour, if he went on with it, he could only say over again what he had already said—profitably to himself, no doubt, as the world counts profit, for the world likes the same thing said over again. But he had to go on to other things.

His oil paintings completed the problems he set himself in water-colour; his individual vision of nature, which gave the character to his water-colours, he now sought expression for in oils, but he was looking at nature in the same personal way. He directed his curiosity to the wider medium with undiminished energy, setting himself to learn a wider and more wonderful way of self-expression. In his oils we look for, and find, the same openness towards actual life, the same virile beauty of colour which made his water-colours. The genius which unfolded itself completely in the one art was unfolding itself, we can believe, even more surely in the other, when death blurred his palette, leaving us, in his work, the riches of its accomplishment, and its message for an aftercomer.

T. MARTIN WOOD.

A scheme has been started among the students of the National Galleries for forming a Society of Copyists, and taking rooms in which carefully selected copies from British and foreign galleries would be always on view. Several well-known artists have expressed their sympathy with this idea, and it has received the cordial support of some of the best copyists at the National and Tate Galleries. Rooms in New Bond Street will be taken immediately a sufficient number of subscribers' names are received.

## HERR THOMAS KNORR'S COLLECTION OF MODERN PICTURES IN MUNICH. BY COSTANZA HULTON.

IN close proximity to the florid building erected by Baron Schack, which contains the well-known gallery bearing his name, stands a more modest house in the rich late renaissance style, designed by Prof. Emanuel Seidl for Herr Thomas Knorr, partner in the firm of Hirth & Knorr, proprietors of the "Münchener Nachrichten," and also of the well-known humorous paper called "Jugend." The house is not an entirely new one, however. A simple villa existed there before, memorable as having been for some years the residence of Richard Wagner, and in the garden there is still preserved a small pavilion in which the great master gave the finishing-touches to *Tristan und Isolde*.



PORTRAIT OF PRINCE BISMARCK

BY FRANZ VON LENBACH

## The Knorr Collection of Modern Pictures

The interior of Herr Knorr's house may be said to represent two distinct phases of modern domestic decoration—the imitative and the original, both equally designed and carried out by Prof. Seidl. The large salon, divided into three unequal portions, and the small music-room are more or less in the spirit of French rococo work. The dining-room, containing much beautiful woodwork, tapestry, and a magnificent majolica stove bearing the date 1664 and the signature of "Abraham Pfauw, Haffner zu Winterthür," is in German renaissance style, while the ample spiral staircase—a very successful and original conception of Prof. Seidl's—and two large rooms, on the ground floor and first floor respectively, are quite modern, belonging to our own day and being in no way copied from the work of any earlier period.<sup>1</sup> Many of the details in these rooms are interesting and charming; the decorative panels in oils in the music-room by Rudolf von Seitz are harmonious in colour and finely designed in a somewhat Tiepolesque manner, one of them representing the triumph of Wagner over the older schools of music.

The two large modern rooms in Herr Knorr's house have been specially built to contain the numerous collection of pictures brought together during the last twenty-five years. As this collection proves, Herr Knorr's artistic tastes are varied and cosmopolitan, and he has shown an independence of judgment and appreciation of intrinsic merit not always to be found among collectors. Undoubtedly the pictures look their best in the new rooms, where the decoration is subdued and in harmony with them. With the exception of Lenbach, there is hardly an artist represented among them whose work could look well in a Louis XV. salon. Exigencies of space have, however, driven Hierl Deronco's life-sized *Spanish*

*Dancer* into rococo surroundings, where she seems singularly out of place. Nowadays, when taste is so eclectic, and that which is beautiful or interesting in itself is brought from all parts of the world, when gilded Buddhas are to be seen jostling Sèvres vases and mediæval German ironwork supporting Chinese embroideries, it is almost impossible, except perhaps in a large mansion or public museum, for styles to be kept apart. This very mixture is representative of our own times; but innate good taste must preside over the whole, if such a dwelling-house is to be saved from looking like a bazaar.

The pictures of the Knorr collection number more than two hundred, and it is of course impossible, within the limits of a short article such as this, to give an adequate description of more than a few of them. I will notice first those which are reproduced here. Franz von Lenbach's *Portrait of Prince Bismarck* is one of the very finest of his many portraits of the great Chancellor, for whom



PORTRAIT OF FRAU EUGÉNIE KNORR

BY FRANZ VON LENBACH<sup>2</sup>



"THE SCHWANTALER-STRASSE, MUNICH." BY P. W. KELLER-REUTLINGEN.





## The Knorr Collection of Modern Pictures

the artist entertained a profound admiration. His portraits of Herr Knorr and Frau Eugénie Knorr, however, though able works, are not on the same level of excellence; the painting of the face and head-dress in the portrait of Frau Knorr possesses, however, all the best characteristics of Lenbach's later manner.

Émile Blanche's *Just Awake* is one of this interesting painter's most charming works. The arrangement and pose of the little girl are simple and convincing, while the colour is delicately rich and silvery.

The *Sleeping Satyr*, by Stuck, is one of this strong and original painter's early works. It has certain qualities, especially technical refinement, which one misses in many of his later pictures; the drawing

is admirable, and the complete abandon of the sleeper is conveyed in a masterly manner. Another very pagan picture of his, *Neckerei*, is also in this collection; it belongs to the same time as the *Sleeping Satyr*, and has the same qualities. Besides these two, Herr Knorr possesses the fantastic *Autumn Landscape*, which represents a solitary rider silhouetted against a stormy sky, with a flight of ravens circling above his head.

*The Mountain Girl*, a drawing by Segantini, has all the noble simplicity of this great and poetic artist; there is also in this collection a very beautiful picture of a *Shepherdess* by him, in which a rough daughter of the Alps is seen leaning against one of the stunted and distorted trees which Segantini loved. Her figure, the sheep beside her,

admirably studied and portrayed, the vivid meadow and the exquisite line of distant mountains, are all glowing in the mid-day sunshine or an Alpine summer. In this picture, one of his most perfect, all his power of technique is shown: the brilliance of the sunlight and the purity of the atmosphere making themselves felt as one gazes upon it.

The last of the pictures here reproduced is a view of the *Schwanthaler Strasse* (Munich) at night, painted from a window at the top of a house by P. W. Keller-Reutlingen, known for his many studies of architectural subjects. The effect of lamp-light is admirably rendered, and it gives the character of Munich, which, though eminently unpicturesque, offers at times very interesting effects.

Among the most important works not reproduced here, besides the three pictures by Stuck and one by Segantini already described are to be mentioned a *Portrait of Wagner*, two other *Portraits of Herr and Frau Knorr*, and several pastel



"JUST AWAKE"

BY J. EMILE BLANCHE

## The Knorr Collection of Modern Pictures

studies by Lenbach : a large *Bacchanal* by Böcklin, one of the least known of his finished pictures, coarse in conception but possessing many of his great qualities as a colourist, and an interesting *Portrait of Frau Knorr* by Baron Habermann, full of life and vivacity, and painted with the audacious dexterity characteristic of this most Parisian of Munich artists. E. Oppler is represented by a refined and harmonious portrait study of a man and woman seated on either side of a table. There are two fine landscapes by James Paterson, one representing a vast stretch of hilly country with much cloudy, breezy sky above it ; and the other a rush-grown mere by a solitary farmhouse. Both are admirable examples of his broad and delicate work.

The following list of names shows how largely young England and Scotland, especially the Glasgow school, always highly appreciated in Germany, are represented in this collection. W. Y. Macgregor, D. Y. Cameron, David Fulton, C. W. Furse, James Guthrie, J. Whitelaw Hamilton, Dudley Hardy, T. Corsan Morton, Stuart Park, George Pirie, Alexander Roche, J. J. Shannon, R. Macaulay Stevenson, Marianne Stokes, Gabriel Thompson, Charles Tooby and E. A. Walton, all figure here with more or less important works, and the mere mention of their names confirms what I have said above as to Herr Knorr's shrewd judgment and appreciation of genuine talent.

Of Italian art there is nothing, if we except Segantini, who is claimed by Italy and Austria alike ; neither of French art is there anything beyond a few small works by Raffaelli, Helleu, de la Gandara, and Blanche's picture named above. Scandinavia is represented by Ankarcrona with three landscapes and a still-life, and B. A. Liljefors with three studies of bird-life and one of hounds chasing ; Holland and Belgium by S. J. Cate, Franz von Leemputten, Frau Sientie Mesdag van Houten (still-life), Jan Toorop, and Nicholas van der Waay.

Returning to the Germans and Austrians, who are, as might be expected, most numerous, we find Leibl not very well represented by a sketch of a man reading a newspaper and a study of a sportsman, painted by him in conjunction with J. Sperl ; Fritz von Uhde has

a large picture, *Heilige Nacht* ; Zügel, the Munich professor, famous for his studies of animals, is there with an admirable painting of sheep and a drawing of goats ; Willroider, an autumn landscape ; Hans Thoma, a group representing primitive family life ; F. A. Kaulbach, a graceful decorative picture of girls dancing and a small portrait ; Makart, a Leda ; Liebermann, a market study in his well-known manner ; Julius Diez, a pastel representing a weird and ghostly procession ; Ludwig Dill, another Munich professor, three fine landscapes ; Arthur Halmi, pastel portraits of Herr and Frau Knorr and a strong,



PASTEL : "THE MOUNTAIN GIRL."

BY G. SEGANTINI





PORTRAIT OF HERR THOMAS  
KNORR. BY F. VON LENBACH

## Modern Spanish Sculpture: Agustin Querol

ably painted *genre* picture of a child in a hairdresser's shop; Albert Hauelsen, a fine picture of peasants driven home from work by a storm; Franz Neydhardt, a Japanese balcony with a girl praying to the moon—somewhat fanciful in composition, but graceful in draughtsmanship; T. T. Heine, the well-known cartoonist, finds a place with five of his fantastic conceptions—allegorical and satirical for the most part—difficult to be understood without the painter's own interpretation, which should be clearly written below each of his works.

There are many other drawings and sketches of minor interest, studies of still-life engravings, etchings, copies, caricatures, etc., the whole forming a very large collection. Scattered about the rooms are numerous small bronzes, among them a group of two hounds by Frémiet and an *Eve* by Jean Ingalbert, besides many pieces of old German silver, Chinese porcelain, carvings in ivory, embroideries and clocks of various periods and countries. To make all quite complete, Herr Knorr has had a folio "Catalogue Raisonné," admirably illustrated, compiled and published, for distribution among his friends. The text is by Freiherr von Ostini, and I have been much indebted to his competent and sympathetic criticism in the writing of this short notice of the collection.

COSTANZA HULTON.

An exhibition of works by modern German artists—Menzel, Lenbach, Böcklin, and many others who are not so well known in this country as they ought to be—is to be opened in a few days at the Prince's Skating Rink, Knightsbridge. It has been organised by a committee of British artists in recognition of the many honours bestowed on the British School in Germany during the past ten or fifteen years. The premises have been converted into a gallery for the occasion, and the general arrangement entrusted to Prof. Van der Velde, the well-known architect.

## MODERN SPANISH SCULPTURE: THE WORK OF DON AGUSTIN QUEROL. BY CHARLES RUDY.

SPAIN'S contributions to modern art can no longer be disregarded abroad. The nation seems to be awakening from the lethargy into which it has fallen, and which lasted throughout the greater part of two centuries; its awakening is heralded by an artistic renaissance, by the birth of a new and healthy tendency among artists to free themselves from the chains which bound them servilely to the artistic geniuses of foreign nations. And this artistic regeneration obeys the political and economic situation of the country. No longer bothered by trans-oceanic revolutions, Spain's activity and energy will be devoted henceforth to her self-growth—to the opening up of her vast yet unpopulated plains and meadows. From having conquered almost two hemispheres, the Spanish nation has slowly but surely returned to the starting point of its career: that is, to the times when the Catholic kings ousted the last Moor from the



"SLEEPING SATYR"

BY FRANZ STUCK



BUST OF QUEEN CHRISTINA OF  
SPAIN. BY AGUSTIN QUEROL



## *Modern Spanish Sculpture: Agustin Querol*



MARBLE BUST "MODESTY"

BY A. QUEROL

soil he had invaded and sent him fleeing across the straits of Gibraltar. Unless hampered by the memory of ruins, or buried beneath the boastful traditions of past glories, she will gradually wend her way to the front again.

Hand-in-hand with this social crisis strides the artistic renaissance, and proofs of it are plentiful. In painting, many Spanish artists of to-day rank among the world's foremost. Such names as those of Sorolla, Pradilla, and Zuloaga bring vividly back to the mind the Spanish glories of past centuries. The decorative arts, too, are undergoing a steady development. The crafts which flourished under the Hapsburgs and early Bourbons are yearly increasing in vitality, baptized anew by the requirements of modern life.

But perhaps the most striking development is that which can be signalled in modern Spanish sculpture. To-day the renaissance in sculpture as a national art is a confirmed fact. Independence, individuality, freedom from the melancholic influence of religious dogmas and mystic creeds are the characteristics of modern Spanish sculpture as compared with the old; and a new art, national and flourishing, is rapidly being created

Nowhere is this more clearly to be traced than in the works of Don Agustin Querol y Subirate. Grateful Spain points to him with pride as one of her most renowned sons, whose life-work is a national song, whose every monument breathes the atmosphere of his native country; now despairing, melancholy and sorrowful, now impulsive, generous and joyful.

Querol's life is summed up in a few words: incessant work, untiring energy, and an unquenchable ambition. Born of poor parents, in 1863, in Tortosa (Cataluña), he migrated at an early age to Barcelona, where he was apprenticed to a baker, spending much of his time in moulding dough



BRONZE STATUETTE OF JUAN TENORIO BY A. QUEROL



"TRADITION" (MARBLE)  
BY AGUSTIN QUEROI.

## Modern Spanish Sculpture: Agustin Querol

soldiers and animals, to the great delight of his comrades and the wrath of his employer. Later, and in spite of parental opposition, he entered a sculptor's studio, remaining there until 1884, when he obtained his first triumph in Madrid by exhibiting his *St. John Preaching in the Wilderness*, a marble statue of great promise, though conventional and youthful when compared with his more recent works. It pleased, nevertheless, and the governmental committee sent our penniless friend to Rome as pensioner, where he lost himself in the contemplation of the realistic figures of such masters as Donatello—masters who were to in-

fluence him largely in the future. Seven years later he returned to Madrid, and since then has devoted all his time and energy to his work. Rarely seen in society, and then only when politeness requires it, living alone in the suburbs in his beautiful studio, Don Agustin is ever ready to welcome and receive the stranger and friend who calls at his door; with true Spanish ease and hospitality he shows him over his immense workshops lined with plaster models and strewn with clay dust. He will spend an hour chatting about art problems and questions; never once will he hint that his visitor is robbing him of his precious moments.

In 1900 a short visit to Paris, where he had been appointed member of the International Sculptural Jury in the Exposition, proved rich in honours. It was the climax of his celebrity, and his being chosen from among hundreds of competitors to design the Bolognesi monument in Lima in 1901 could barely heighten his fame, though it amply justified the confidence placed in his skill.

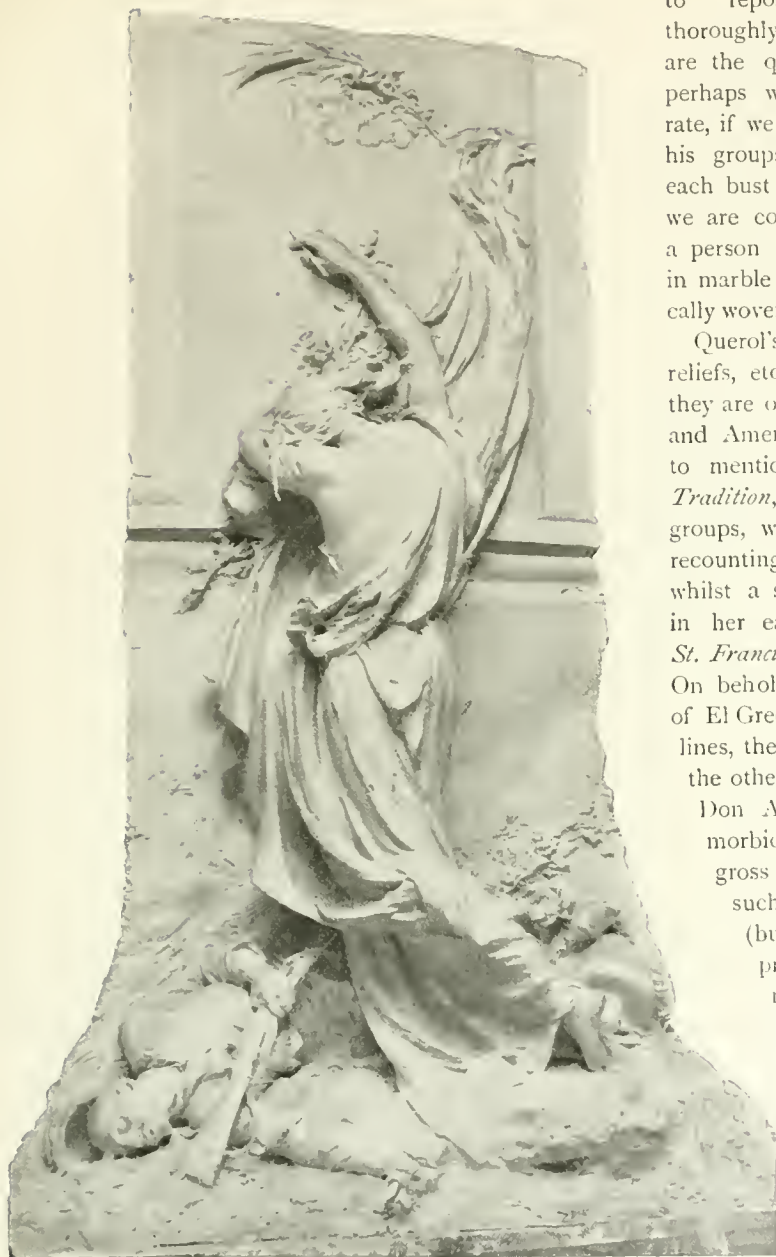
Disregarding Querol's earlier works, three distinct characteristics are prevalent in all his later works. They are: (a) the mystic melancholy of the Spanish art genius, which caused the critic, Mr. Arthur Symons, to exclaim that the saints and Virgins in Sevillian churches "sweated blood"; (b) the enthusiastic love for the Greek plastic form; and (c) the natural portraiture of daily scenes and groups, even when they mar in their minor details the classic pureness of the composition. These characteristics are unconscious—that is, the sculptor himself does not realise their existence. Yet there they are, oftentimes united, now and again clashing, though never wounding the eye by a non-artistic conception or execution. It is their presence or, better still, the evident contradiction between Greek symmetry and modern realism which has given birth to the artist's ideal, in search of which he has been meditating, combining, creating and destroying during many long years. This ideal is no other than the "undulating line," free from all conventional rules, though obeying the great rule of plastic harmony, in the observance of which the Greeks were willing to sacrifice all and everything. To attain it, however, Querol was unwilling to neglect the realistic lessons taught him by Donatello. Hence his struggle: the combining of natural groups—*i.e.* trousered men and misshapen women, touching portraits in themselves—with symmetrical forms, perfect



STATUE OF THE POET QUEVEDO (MADRID) BY A. QUEROL



## Modern Spanish Sculpture: *Agustin Querol*



FRAGMENT OF BOLOGNESI MONUMENT: "HISTORY"

BY A. QUEROL.

in their lines and drapery; the whole composition to be harmonious and boasting the essential "undulating line."

Like all sincere artists, Don Agustin Querol is a thinker. Art problems interest him. Nevertheless he works in quest of an ideal, and hence keeps steadily on his way. Highly imaginative, he inspires his monuments with a fire that must appear to us Northerners as exuberant, not to say exaggerated. For in sculpture we are accustomed

to "repose and dignity, grace and thoroughly controlled energy." These are the qualities we most admire, and perhaps we are in the right. At any rate, if we examine the details of some of his groups, in each man or woman, in each bust bearing a mythological name, we are confronted with a portrait, with a person whom we know, who, carved in marble or wrought in bronze, is artistically woven into the sumptuous *ensemble*.

Querol's works—statues, monuments, reliefs, etc.—are many, and scattered as they are over the greater part of Europe and America, space will only permit me to mention the best known. In his *Tradition*, one of the very finest of his groups, we have a haggard old woman recounting fairy tales to two children, whilst a secular raven whispers legends in her ear. His *Mater Dolorosa* and *St. Francis* (bust) repeat the tale of woe. On beholding them, I unwittingly think of El Greco: both strengthen the vertical lines, the one by deepening their colour, the other by deepening their *creux*. But Don Agustin's creations are not all morbid; it would be doing him a gross injustice to imagine so, and such works as *Juan Tenorio*, *Tullia* (bust), *Helen*, *Bacchus*, etc., amply prove the contrary, as well as such monuments as, commanded by a conservative Government, have to be academical. His celebrated alto-relievo *St. Francis curing the Lepers*, adjudged in Berlin to be one of the finest contemporary sculptural works, I consider to be the artist's masterpiece. The most remarkable feature about the work is the æsthetic arrangement of

the principal conductive lines; rather than emphasise the standing figure of the saint, they appear to concentrate in the beggar's face—an unsurpassed physiognomy of pain and anguish. Donatello's hand—or influence—is to be traced in this *chef-d'œuvre*.

Two of Querol's latest works—the monument to General Bolognesi, the Peruvian national hero, and the project for a monument in honour of Alfonso XII.—show the same general lines in their

## *The Drawings of L. Pasternak*



PEN PORTRAIT OF AGUSTIN QUEROL

BY HIMSELF

artistic conception. In both he has endeavoured to blend together the most daring groups of disorderly masses with the precise symmetry of the classic Greeks, or, in other words, to unite by means of the grandiloquent "undulating line" both classicism and modern realistic tendencies.

Seen from afar, the view of the Bolognesi monument is inspiring: the tumbling, scrambling, fighting soldiers; the silent lion's head guarding the national banner; Glory, blindfolded, stretching up her palm-leaf; Victory floating at the dying hero's feet—exuberant, wild, grandiose! Ay, but we must judge it from the Spaniard's point of view, and take into consideration the artist's ideal, which here, as perhaps nowhere else, he has been within an ace of attaining; that is, the genial conception of the "undulating line" which has to unite in harmony—who can deny that harmony does exist?—both the savage hordes of writhing masses and the unmistakable silence and plastic beauty of the old, old type we are all so familiar with.

In the colossal figure signalling *Peace crowning Art and Science*, recently placed on the roof of the Fine Arts Building in Madrid, the sculptor's style shows a change. Simplicity, severity, even

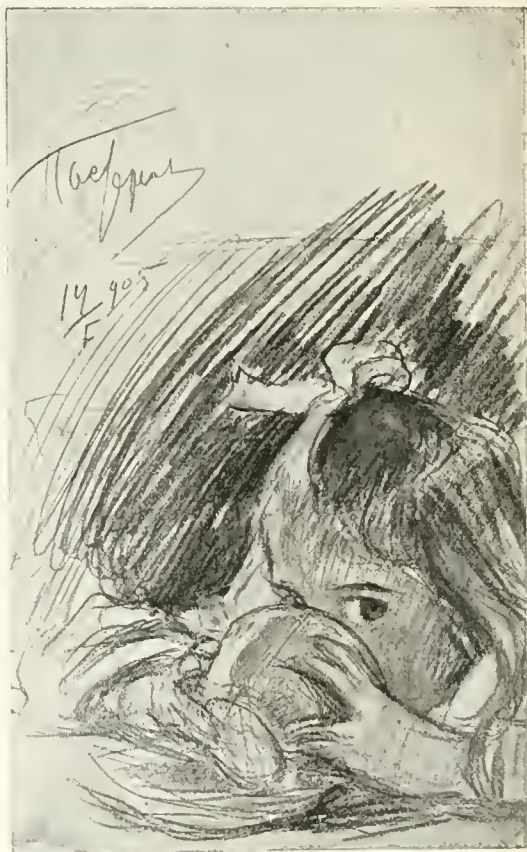
coldness, are apparent in every line. Not that the strongly characteristic harmonious line is lacking—that *cannot* be absent from Querol's monuments.

Modern sculpture throughout the world is evidently going through a period of transition. All is doubt and hesitancy, until some artistic giant pushes his way up and above his fellows, and, by the strength of his personality, forces the public to applaud and admire. One of these giants is, beyond a doubt, the modern Spanish sculptor, Don Agustin Querol.

C. R.

## THE DRAWINGS OF L. PASTERNAK. BY P. ETTINGER.

DRAUGHTSMANSHIP as such is assuredly not one of the strongest characteristics of modern Russian art. It may, indeed, be declared without exaggeration that the



COLOURED DRAWING

BY L. PASTERNAK





DRAWING BY L. PASTERNAK.





## The Drawings of L. Pasternak

majority of Russian artists are much more distinguished for their delicate sense of colour than for their regard for form, and that with them, more often than in the more western parts of Europe, their scheme of colouring and of composition is, so far as one can observe, prejudicial to the predominance of sheer form. Apart from the group of young St. Petersburg artists—Somoff, Benois, Lanceray, Bakst, and Dobuzhinski—which attached itself to the journal "*Mir Isskoustva*," and worked mainly in the decorative style, the number of good draughtsmen and illustrators in Russia is exceedingly small, especially in so far as the older generation is concerned.

Among these latter Leonid Pasternak occupies a quite exceptional place. To style M. Pasternak as a draughtsman first and foremost would be a mistake. That he is also a painter of the first rank is sufficiently testified by his *Studenten vor dem Examen* in the Luxembourg, Paris; his *Tolstoy im Familienkreise* in the Alexander Museum of St. Petersburg; and in many other of his pictures. Yet beyond all question a very large—and perhaps the most important—part of his work consists of drawings.

Since the first days of his artistic career M. Pasternak has continuously devoted his energies largely to drawings and illustrations; and his inborn talent in this direction, thanks to steady activity and perpetual study, has resulted in his full mastery of methods. Of all the various techniques employed by the draughtsman scarcely one there is which this artist has not brought into use. At first he seems to have chiefly employed Chinese-black, charcoal, and ink, and rarely water-colour; but of recent years he has displayed a preference for coloured chalks and pastel in proportion to the increasingly prominent rôle assumed by the element of colour in his works. His pen-and-ink drawings, formerly so abundant, have latterly become fewer and fewer: the note of colour has grown stronger and stronger; and so far as his very latest period is concerned, coloured drawings are invariably the rule. Visitors to the Russian art exhibitions, and those who have seen the displays by the original group known as the XXXVI., and the exhibition of the present *Soyouz*, will be well acquainted with the periodically appearing coloured publications wherein the formal frame



COLOURED DRAWING

BY L. PASTERNAK

## The Drawings of L. Pasternak

blends so happily in a charming colour-scheme ; but here, perhaps, where, as a general rule, strong decorative effects predominate, there being no favourable opportunity for anything of an *intime* kind, these are not always appreciated to the extent they deserve. The high artistic merit of drawings such as these is generally realised to the full in the home of the amateur, in the collector's portfolio : for there alone can they display completely their innate sympathy and warmth of treatment.

It has been aptly remarked that in M. Pasternak's drawings one seems to detect the atmosphere of the nursery. And, indeed, in the greater part of this branch of his work, as also in some of his oil studies, one finds as *leit-motif* one general subject—the world of home and childhood. From out this limited sphere the artist has fashioned a long series of scenes and "motives," which, like life itself, are ever changing, ever new, for he always takes his models from among the objects nearest to him. Indeed at some future time his biographer should have no difficult task in reconstructing the artist's family life by means of these drawings. As in his other and former work, M. Pasternak, in the

domestic scenes to which I have alluded, remains steadfastly realistic, and in the true modern spirit abstains, as is self-evident, from anything like romantic garnishing or anecdote, whether sentimental or romantic. He strives neither to excite nor to interest one by elaboration of composition ; his sole object is the picturesque reproduction of the event. With his fine gift of observation he watches the children at work and play, the mother nursing her baby, or the little daughter prettily nestling by her side, or some cosy bath scene in the nursery, or some other similar every-day subject, and notes it rapidly on paper or cardboard. Naturally he is here in danger of recording that which is trifling or insignificant ; yet so sure is his handling of each characteristic pose and movement, so brilliant his technique, so æsthetic his feeling, that the artist always contrives to succeed.

These characteristics apart, M. Pasternak's sketches strike a really individual note, which, perhaps, constitutes their highest charm—the true and never-failing note of warm feeling. In his drawings not only do we *see* artistically arranged groups and faces from child-land, but we *feel* the real home-life, the sense of family,



COLOURED DRAWING

BY L. PASTERNAK







## *Rothenburg the Fantastic*

which not words, but only music and painting can express. Absolute love of all that is childish is here put before us in plastic form, without ever becoming "sweet" or sentimental. The sure, solid taste of the artist never fails to tell him where to draw the line between sentiment and sentimentality. M. Pasternak's natural inclination in the direction of beautiful and delicate line and form causes him to approach the boundary separating the two; but never does he overstep it.

P. E.

### **R**OTHENBURG THE FANTASTIC. BY C. E. ELDRED, R.N.

THE railway by which Rothenburg is reached, besides being a very primitive branch line, stops

short a respectful quarter kilometre from the limits of the town. Rothenburg, however, has existed precisely as though locomotives had never been invented, for it stands as self-contained to-day by its perfect surrounding walls as it was three centuries ago. If one arrives by rail it is not until he has traced half the circuit of these walls that the extraordinary situation of the town reveals itself. For the conditions of a deep, unsuspected valley suggest that the river is struggling to embrace the whole town.

It may be safely assumed that the majority of strangers who visit Rothenburg are in search of the picturesque. The visitor's first embarrassment will be to decide whether he shall commence his exploration of the town inside or outside. I can testify that he who chooses the streets will have acquired a strangely bewildered frame of mind at

the end of a day. On the second day it will be strange if he does not exhibit a hunted air, and find himself inventing some new definition of Art, such as "the" successful attempt to escape from the obvious." For the picturesque aspect of all these towers and gates is so evident that one can be sure of selecting the precise spot which has been the point of view for the picture post-cards and water-colour sketches he will find in the shop windows.

In wandering about these streets a more or less complete ignorance of the language is an advantage greater than might be at first supposed. With a command or an understanding of the tongue one may chance to get the pleasant illusion dispelled, that he is moving about amongst the characters of Hans Andersen's stories. There is always a charm in mystery, and to pry too far is to destroy it.

How can I defend the curiosity that prompted me to persistently pursue to its



COLOURED WASH DRAWING

BY L. PASTERNAK



## *Rothenburg the Fantastic*

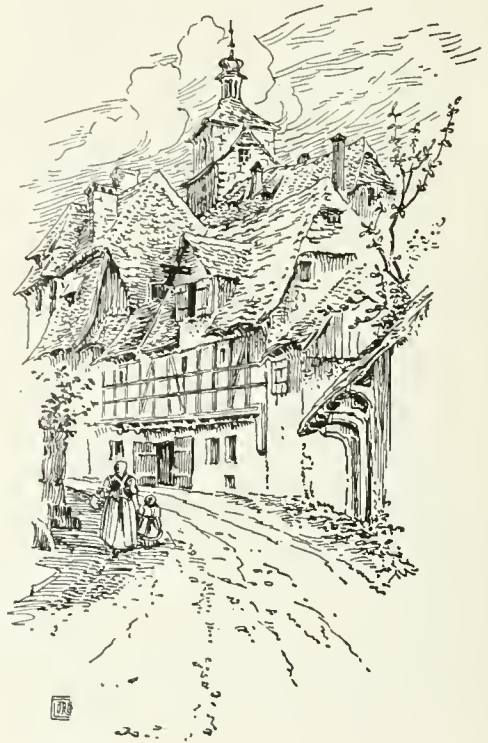


"ROTHENBURG FROM THE OUTSKIRTS"

BY C. E. ELDRED

source the sound of mysterious music that fell upon my ear towards noon one day—a sound so mysterious that it was impossible to tell whether it was an organ, or choir, or bells, or whether it proceeded from a church or the open air. Led by it into the market place I perceived the glitter of brazen wind instruments on the lofty gallery of the Rathhaus Tower. This tower outtops the many others that surround it and, but for the call of the trumpets, I might have failed to make the ascent—and such an ascent—by ladders and stairs of which the rungs and steps were worn almost through, by wooden galleries overhanging deep courts, through labyrinths or wooden posts and beams. It is from the railed gallery surrounding the belfry that the sounds from four trumpets float over the roofs of the town twice a week, at the hour of noon. The air they play is repeated four times, once towards each quarter of the compass. This is the survival of an old custom, when the music was provided for the shepherds to dance to in the market-place.

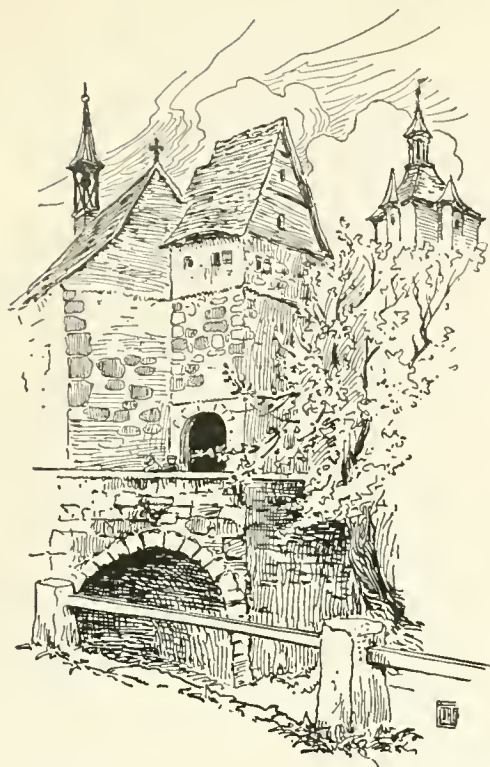
Save that the shepherds have vanished, the aspect of the town to-day is probably but little



ROTHENBURG

BY C. E. ELDRED

## *Rothenburg the Fantastic*



ROTHENBURG

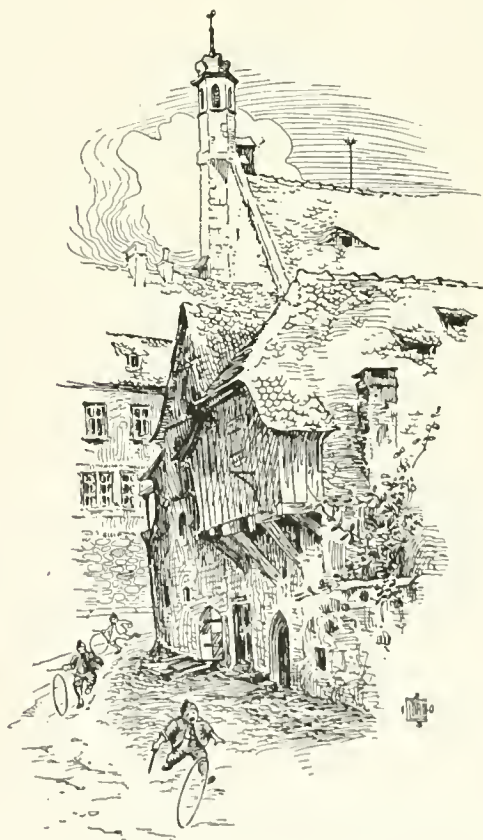
BY C. E. ELDRED

changed. The clustering roofs below are those of a mediæval town. Every one is covered with red tiles, and the most fantastic feature of this bird's-eye view is the way in which roofs and gables sprout from each other at the most odd and unlikely places. No less erratic are the chimneys and windows, and the pinnacles and wind-vanes, crowning the not very numerous churches. This picture is closely framed by the irregular contour of the walls, stringing together a series of towers, of which no two resemble each other. And outside the walls can be traced the white ribbons of roads undulating and winding over open rolling country, where an absence of hedges and boundaries is the most noticeable feature. It is evident that this sinuous ravine of the Tauber valley, breaking the more regular contour of the country, determined the choice of site for the town. The very plan of the place on a map is fascinating. One makes imaginary perspectives in anticipation from chosen spots, where a bend of the river or a spur of the hillside will occupy the foreground. And if these anticipated pictures are not effaced by the reality, they make interesting comparisons. To trace this plan from the summit of the Rathhaus Tower before descending the valley is to prolong the pleasure of the approach.

There will still be much to delay one's progress from the Rathhaus Square to the walls, whatever route one may take. It is probable that the old cylindrical iron coffers exhibited in the great hall will sharpen the interest in metal work, of which every street abounds in examples—the sign of a Gasthaus, the grille of a window, the vane surmounting a pinnacle, they all bear the stamp of the individual craftsman. So, too, do the massive bolts and padlock still attached to the great wooden doors at every gateway.

From at least four of the gateways the ground falls away outside the walls in an abrupt slope, supporting orchards of fruit trees, so eccentric in their ramification that they seem to have caught something of the fantastic variety of the towers and gables above them. And the gables themselves become from here grotesque goblin faces, peering over the edge of the wall to listen to the humming mill-wheels, of which the Tauber water sets in motion half-a-dozen in its course below the town.

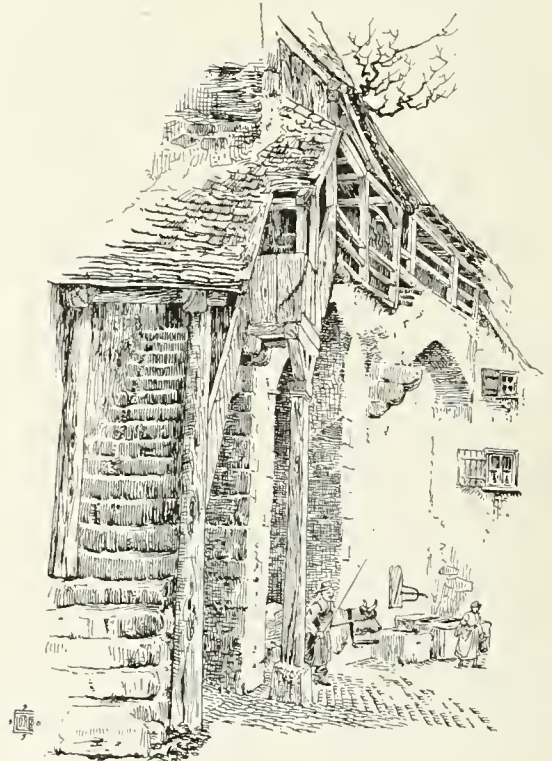
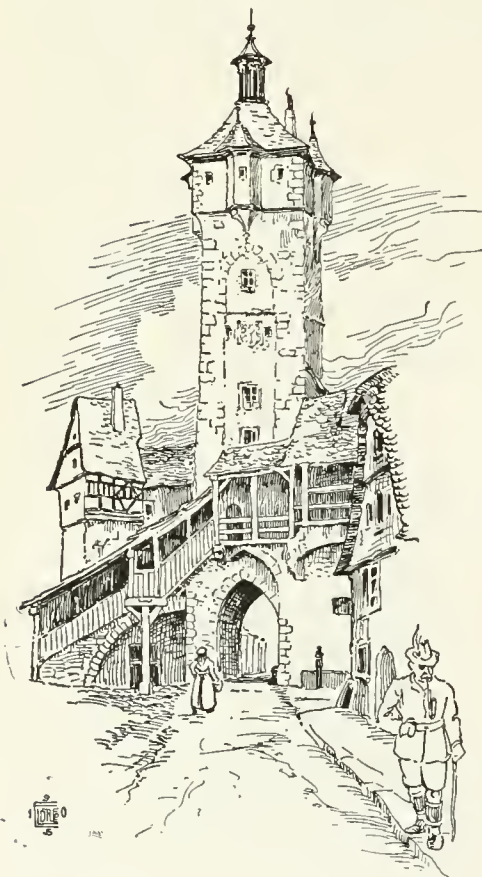
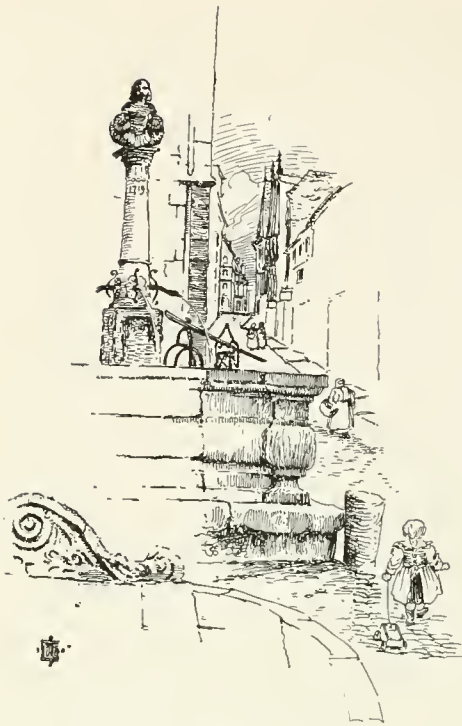
There is one mill which has long fallen into disuse as a mill, but has been transformed into an ideal habitation by two German lady artists.



ROTHENBURG

BY C. E. ELDRED





SKETCHES OF ROTHENBURG  
BY C. E. ELDRED



## *The Royal Academy Exhibition, 1906. Preliminary Notice*

It was by the merest chance that I found myself lodged here for a week. Imperfect as were the means between us of communicating ideas, the magnetism that exists between artistic temperaments brought us *en rapport* almost as completely as if we had spoken the same language. With a sort of whimsical perversity the massive timber posts of the building served to support exquisite little etchings astonishingly vigorous in their small dimensions. After the manner of their kind, these two artists spread themselves everywhere, so that the whole house was a studio. An atmosphere of refined content pervaded everything, their work displaying a sense of restfulness uninfluenced by the fever of competition.

The studio mill marks the lower end of the valley. At the upper end the river is spanned by a remarkable stone bridge constructed of a double tier of arches and carrying the roadway a considerable height above the bed of the stream. To follow the river margin by the pathways, under willows or poplars, reveals a series of aspects of the town in which the charm of mystery and unexpectedness predominates. The walls and towers and roofs along the high skyline only hint at the town behind them. Sometimes only one or two towers are in sight when a sudden bend in the river reveals a chain of them. As no two of these towers are alike, and both they and the houses are roofed with red tiles, there is not an hour in the day without striking effects. Yet there is a culminating moment when the evening shadows have filled the valley, and the many towers and red roofs blaze with every hue of rose and crimson in the last rays of sunset, fringing the ridge of the hill as with a coronet of flame. Where the river lies in still dark pools the shining roofs and towers are reflected and inverted. But it is a fleeting effect one has hardly time to dwell upon. For while one watches, the shadows creep slowly along the length of the wall, and one by one the gleaming points of the towers go out, like extinguished candles on some great altar. And as the last rosy tints of the overhanging clouds turn ashen grey, the valley becomes steeped in silence.

CHAS. E. ELDRÉD.

### THE ROYAL ACADEMY EXHIBITION, 1906: PRELIMINARY NOTICE.

THE exigency of going to press early does not admit of our giving in this issue anything more than a preliminary notice of some of the principal

pictures exhibited in the Royal Academy this year. The wider and more open policy which has characterised the Royal Academy in its recent elections is perceptible to some extent also in the character of this year's exhibition. And yet, though new influences are to be felt, change is not yet apparent unless it is carefully looked for. There is much reason for believing that the Academy will become more and more catholic in its judgment of contemporary art as time goes on and fresh influences arise to balance the still arbitrary and uncompromising preferences of some of its members of the older and more conventional school. For the present, however, part of the annual exhibition is still given over to artistic trifling, and numbers of pictures exhibited contain in themselves nothing beyond the practice of certain well-understood mechanical methods of picture-making. The presence of such works does not serve even the doubtfully useful purpose of enhancing the excellences of more serious paintings sandwiched between them; on the contrary, they are merely significant of that patronage of chosen mediocrity from which well-wishers, both inside and outside of its membership, are so anxious to absolve the Royal Academy.

Portraits are more than ever to the fore this year, presumably as the one of the few forms of painting that pay. With the exception, however, of the work of certain eminent portrait painters, and one or two interesting examples by rising men, this prevalence of portraiture does not add to the interest of the annual exhibitions. A very welcome attempt has been made by a certain section of the Academy to give greater importance to the black-and-white room than has been attached to it of late. During recent years it has not seemed to represent the black-and-white work done in England during the year at all adequately. Interesting work by original etchers is shown every season in various private galleries; there is no reason why their work should not meet in competition at the Academy every year. There are prominent names which are never read in the Academy catalogue. Hitherto the Academy have displayed so little interest in black-and-white that the black-and-white room year after year has shown only a half-hearted collection, to which some of the best men have not been tempted to send. The election of the new Associate Engravers marks a fitting point at which this state of things may be altered, and we sincerely hope that the black-and-white exhibition at the Academy will become in time an exhibition conferring the prestige which it should upon those who exhibit.



"MIDSUMMER." BY  
ARNESBY BROWN, A.R.A.



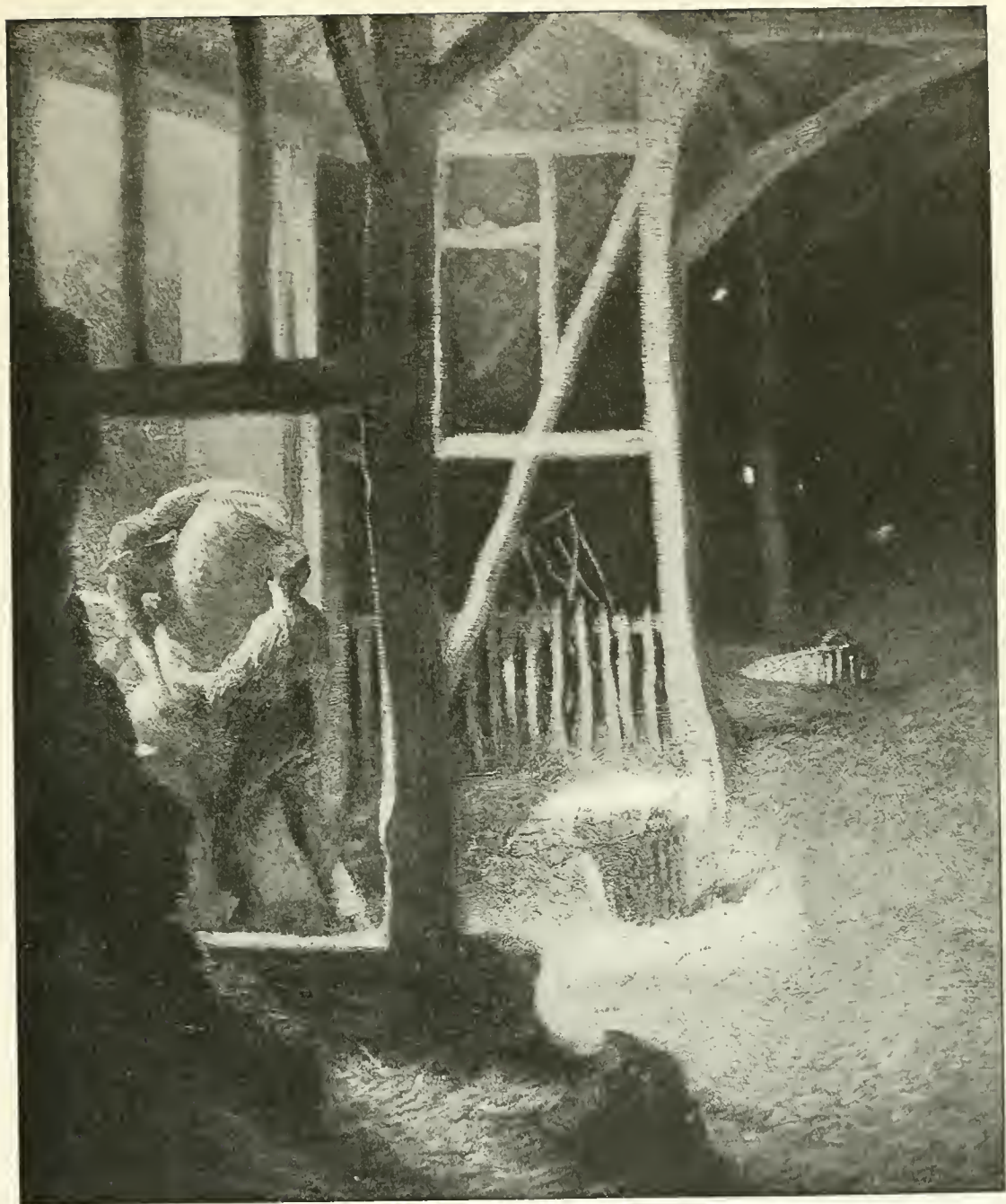


PORTRAIT OF DR. WORDSWORTH  
BISHOP OF SALISBURY. BY SIR  
GEORGE REID, P.R.S.A.



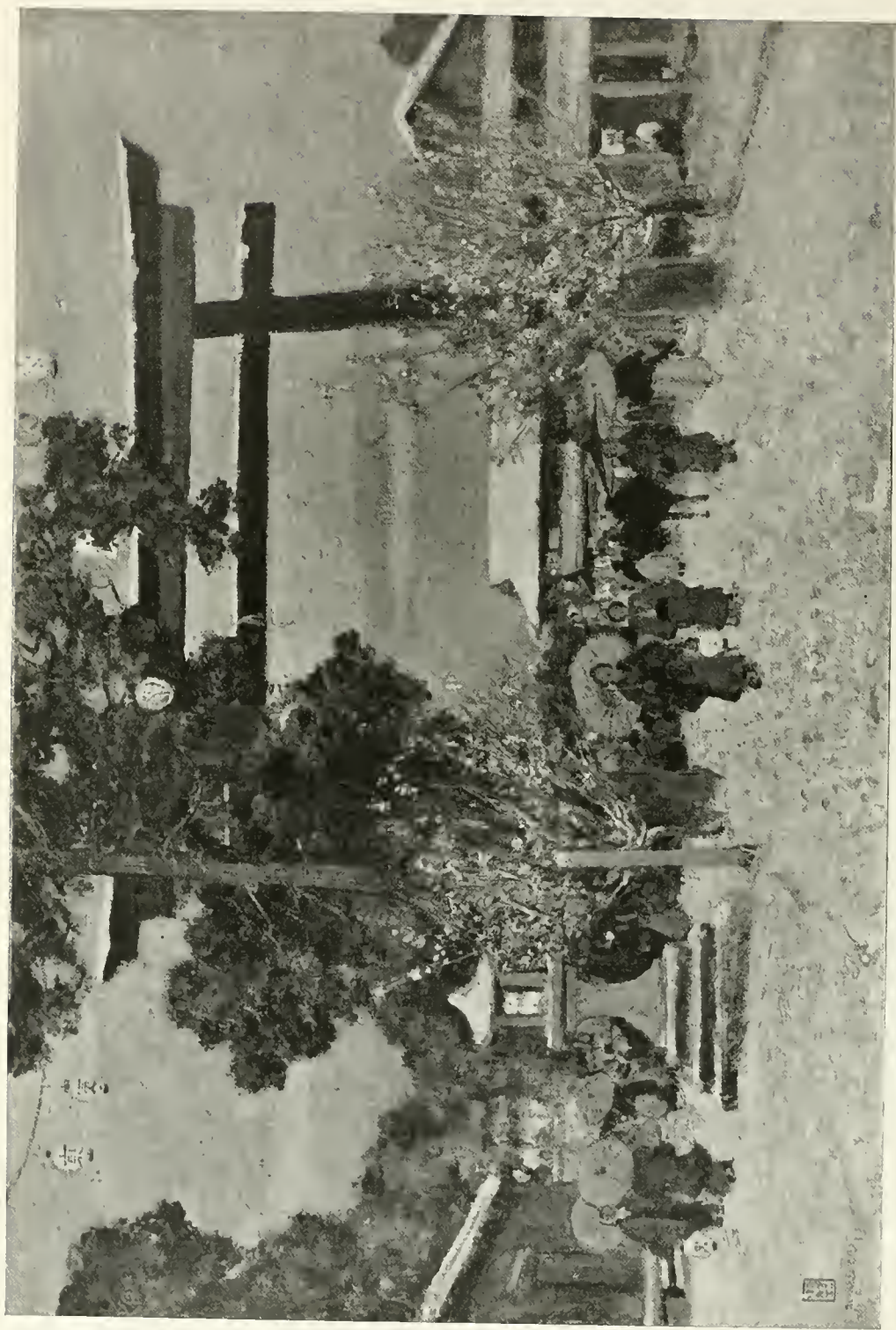


"A VENETIAN FUNERAL." BY  
FRANK BRANGWYN, A.R.A.



"THE BARN DOOR." BY  
G. CLAUSEN, A.R.A.





"HARU-NO-YUKI" (SNOW IN SPRING)  
BY ALFRED EAST A.R.A.





PORTRAIT OF MRS. HERBERT  
M. SEARS AND DAUGHTERS. BY  
J. J. SHANNON, A.R.A.



POSTHUMOUS BUST OF THE  
LATE G. F. WATTS, R.A. BY  
GEORGE FRAMPTON, R.A.

*(Photographed by A. Littleton, Esq.)*



GLADSTONE MEMORIAL IN HAWARDEN  
CHURCH. BY SIR W. B. RICHMOND, R.A.



## Designs for a Week-End Bungalow

### DESIGNS FOR A WEEK-END BUNGALOW. (STUDIO COMPETITION A XXV.)

IN this competition, to which a very full response has been made, it is interesting to notice once again that there is a fair proportion of foreign and colonial competitors. The wonder, indeed, is, however, that the number is not greater of those who have submitted plans from the Colonies. The bungalow is so essentially a building adapted to the more open-air life of those countries owning a brighter sun than that of our own land that a form of house suited to these conditions is somewhat of an exotic in England. True, some of our south-coast watering places can show examples where the *stoep* or verandah gives opportunity for the enjoyment of the sea breezes, but amongst the designs submitted, it is in quite a minority of them that the most is made of this feature, which is really an essential of the bungalow arrangement of house. This is the case, for instance, with *Bux* (Fig. 1), who has provided a good spacious verandah on three sides of the house. His elevations are quietly treated, but he has, we fear, exceeded the £750 limit. The design of *Crete* (Fig. 2), which is good and simple, could, on the other hand, we think, be carried out for the amount, but the rooms are rather small. The plate line in the bedroom, moreover, is only about 4 ft. from the floor. Of the not very large number who have arranged the whole house, including bedrooms, on one floor, *Mick* (Fig. 3) gives a good simple square plan admitting of access to the verandah direct from the rooms. *Orange Tip*, *The Bitternite*, *Papillion* and *Ferrus* have also adopted this principle with more or less success. *Rustic Peggy* (Fig. 4) helps his excellently drawn set materially by sending details. He also lights his hall by a high light, but the corridor behind would be decidedly dark. *Country Life* (Fig. 5) has a good, compact and inexpensive plan, and, though he gets two bedrooms on the upper floor, the whole effect would be low and pleasant. *Nero II.* (Fig. 6) provides plenty of verandah in his carefully thought-out plan. He does not send an estimate, but his elevations and arrangements are simple, and his bungalow could probably be built for £750. *Gaul* (Fig. 7), like the preceding three, has worked on a plan which gives two wings set at an angle with the centre portion where the entrance is arranged; but it is doubtful if this arrangement is the best for a south-east aspect. His treatment is original, especially

that of the roof. The porch is obviously too small, and there is not arranged near it cloak room for the macintosh dripping after a long country walk. We wonder how the hall in *Wasp's* design (Fig. 8) is lighted. His verandah might well be wider, so as to give opportunity, for instance, for having afternoon tea under its shelter. His ground-floor rooms are not high enough. The service pantry is quite a happy thought. *Tyne* (Fig. 9) has the good arrangement of three bedrooms on the ground-floor well shut off from the rest of the house, and the servants' bedroom in the roof reached by a flight from the scullery. *Little Willie's* set (Fig. 10) is vigorously drawn in brown ink; but, surely, "Lounge Hall" is a rather ambitious term to apply to a place 8 ft. 6 ins. wide. He provides a good verandah, but a vestibule arrangement at the entrance would be an advantage. *White Owl's* gaily coloured drawing (Fig. 11) shows a pleasant roof treatment. The beam in the hall, by the bye, is supported on one end by a 4½-in. wall, which does not seem to be sound construction; and the door from the bedroom to the verandah is, perhaps, a clerical error in drawing. The plan sent by *Phil* (Fig. 12) is carefully thought out, but its complication, we are afraid, means expense. Its elevations speak originality, but there is somewhat too much length of V-gutter in the roof. The upper verandah—or, rather, balcony—treatment of *Erimus* (Fig. 13) is, like that of *Gaul*, a good feature. His drawing, in brown ink and to quarter scale, is good; and he provides an excellent verandah, and his simple roof and chimneys would make an effective elevation. The kitchen and larder should have been placed on the north-east side. *Peter Pan's* design (Fig. 14) is good and simple, but he has a long V-gutter in the roof, and the staircase is apparently unlighted. Nor do we like the bathroom to lead out of the entrance vestibule. *Mike's* plan (Fig. 15) is a good one, but is spoiled by the smallness of the bedrooms on the ground-floor, two of which are only 8 ft. wide. Otherwise the design is simple and direct, and so inexpensive that the competitor might have treated himself to either hollow or 14-in. walls, and made his rooms rather larger.

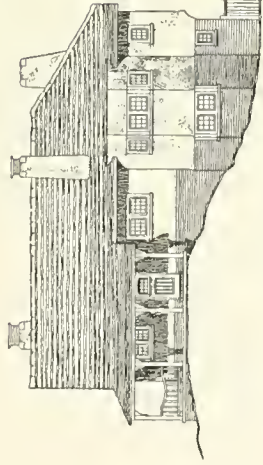
Besides the foregoing, there are among the numerous other designs submitted a good few which contain interesting features, notably those of *Lothair*, *Rustic*, *Sphinx*, *Outré*, *Too Little is No Wrong*, *Metope* and *Sun*, but our space being limited we are unable to reproduce them along with the others. The awards will be found on page 373.

# DESIGN FOR A BUNGALOW

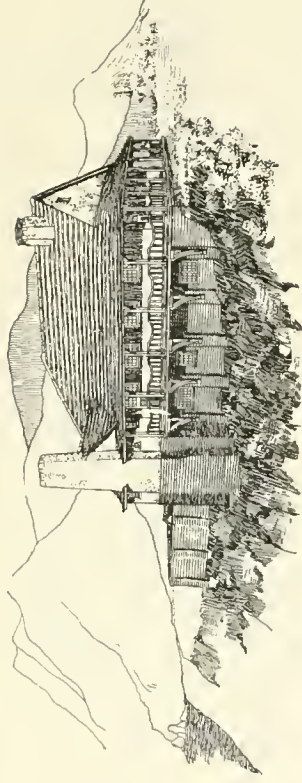
ON THE EDGE OF A GLIFF

BY BUX

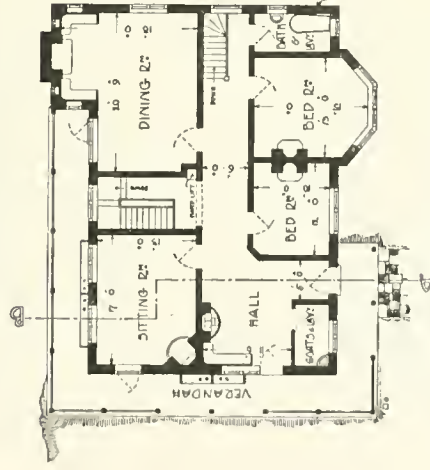
6057 2750



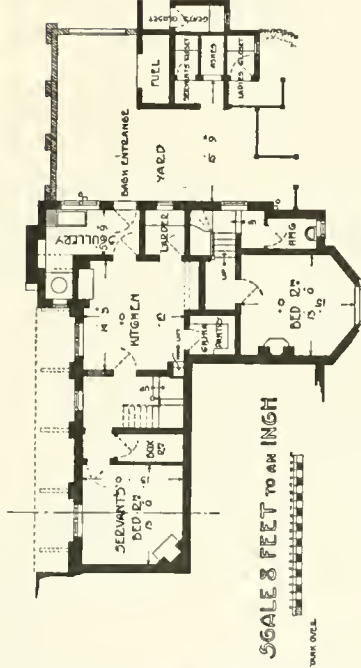
FRONT ELEVATION



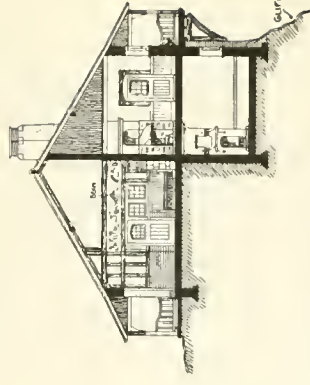
SKETCH



UPPER GROUND PLAN



LOWER GROUND PLAN



SECTION A-B

FIG. 1. DESIGN FOR A WEEK-END BUNGALOW. BY "BUX"

• Studio Competition    Axxv. •  
• A Week-End Bungalow. •  
by Creek

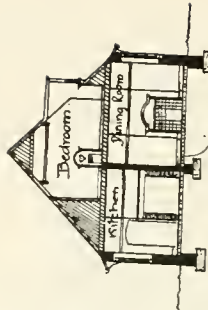
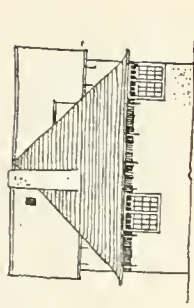
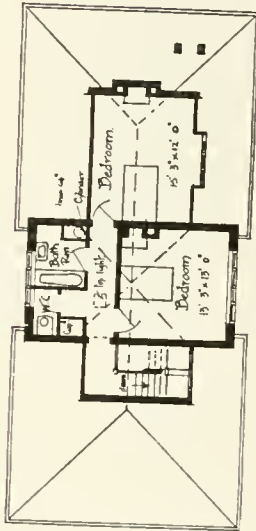
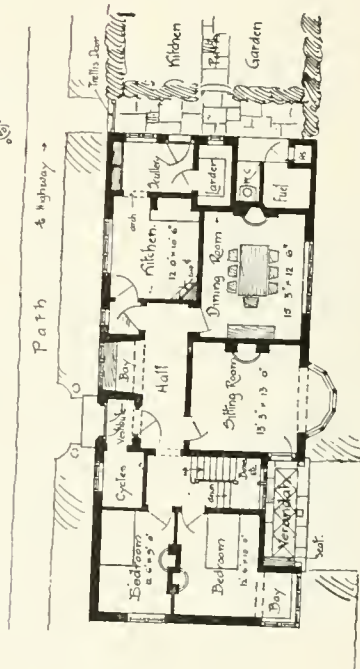
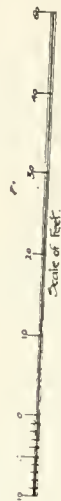
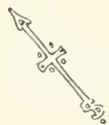
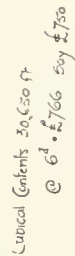
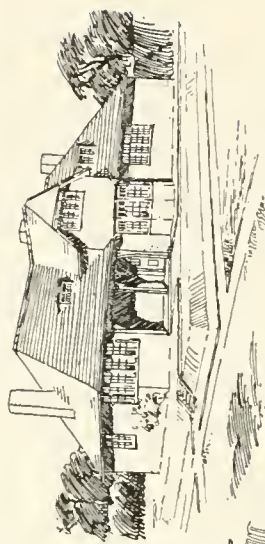
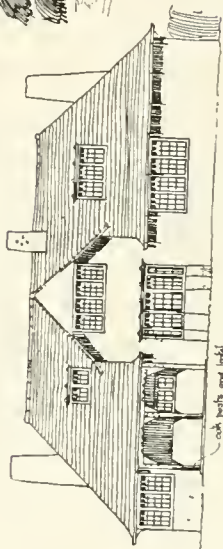
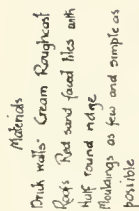
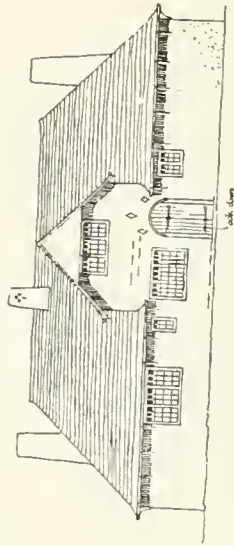
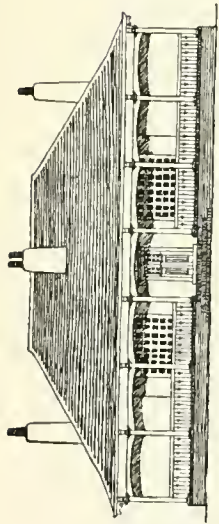
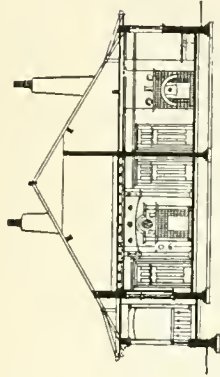


FIG. 2. DESIGN FOR A WEEK-END BUNGALOW, BY "CRETE"

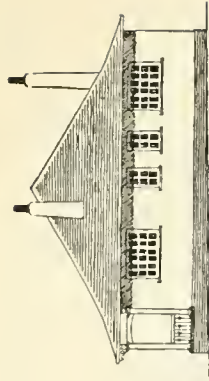




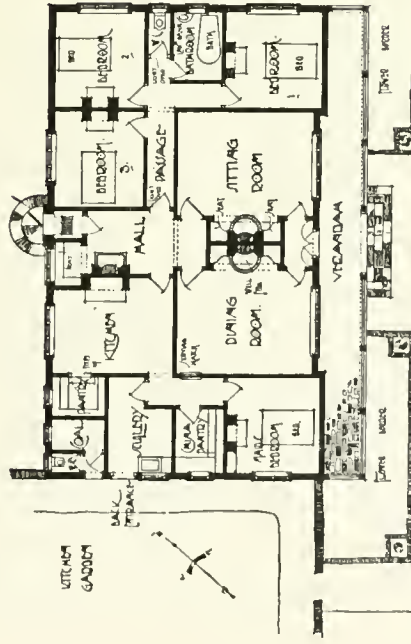
SOUTH  
ELEVATION



SECTION



EAST  
ELEVATION



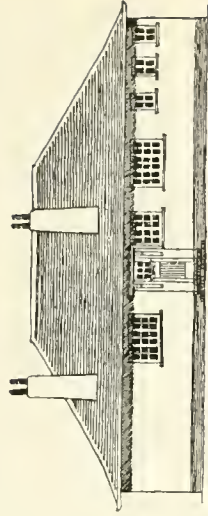
THE STUDIO  
DESIGN FOR  
A WEEK-END BUNGALOW  
BY "MICK"

MATERIALS  
BRICK, ISOTHERMIC LAMBRING  
GULLY-OUT FINISHED CEILING, STONE  
WOOD, LINED WITH GREEN SLATE,  
WOODWORK TO VERNAMIA A JAMES  
PAINTED WHITE, ROOF: 1/2 INCH GREEN  
ALL OTHERS: 1/2 INCH TO 1/4 INCH



GROUND  
PLAN

SCALE OF FEET



NORTH  
ELEVATION

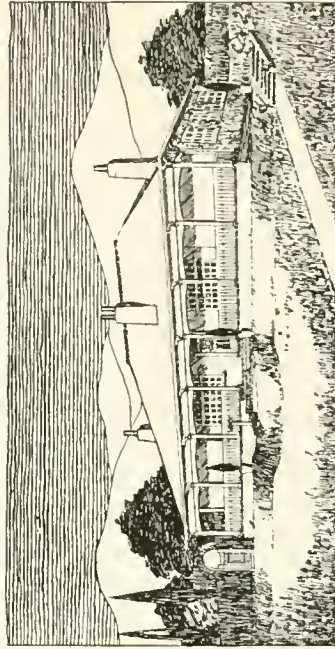


FIG. 3. DESIGN FOR A WEEK-END  
BUNGALOW. BY "MICK"

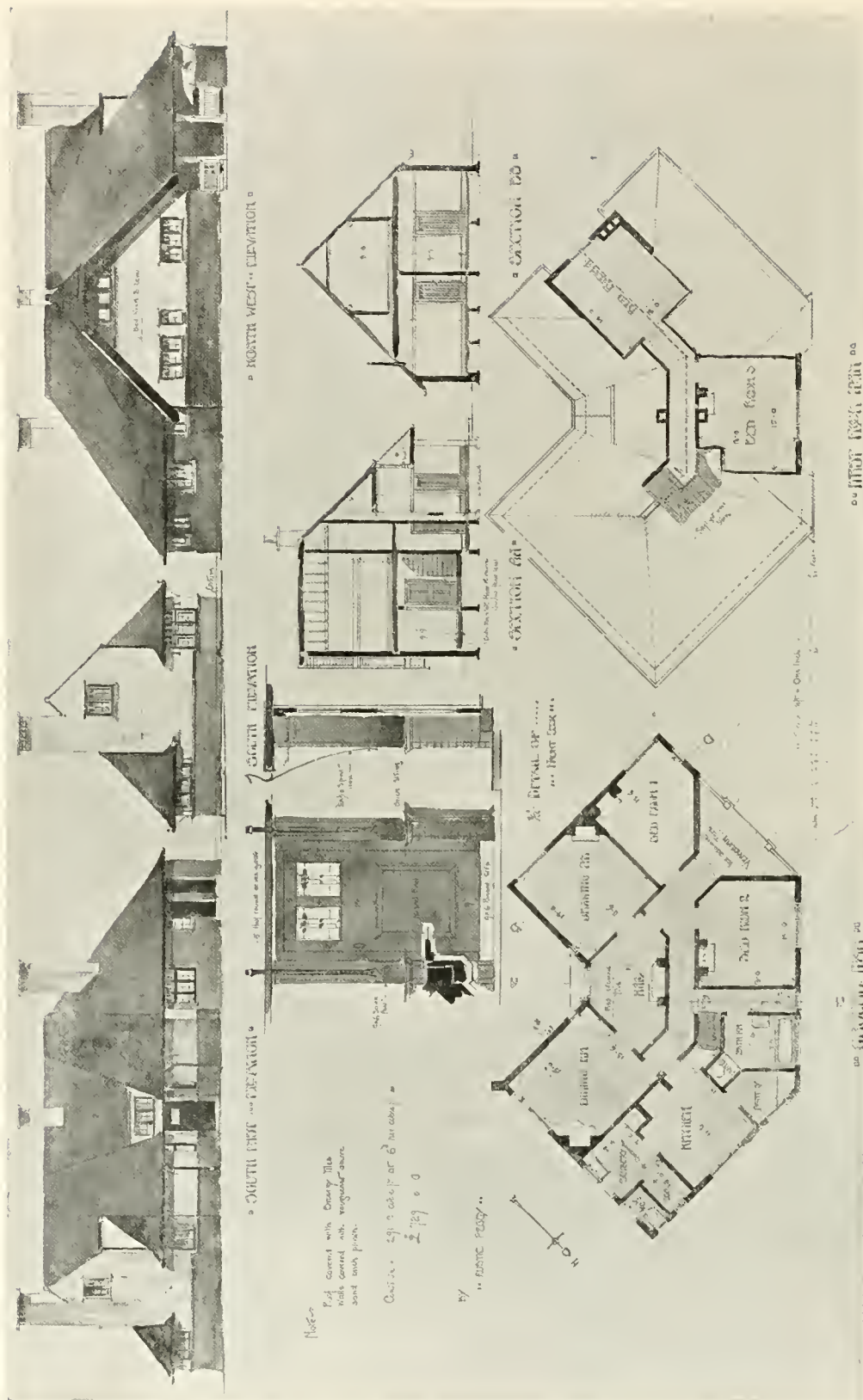


FIG. 4. DESIGN FOR A WEEK-END BUNGALOW. BY "RUSTIC PEGGY"

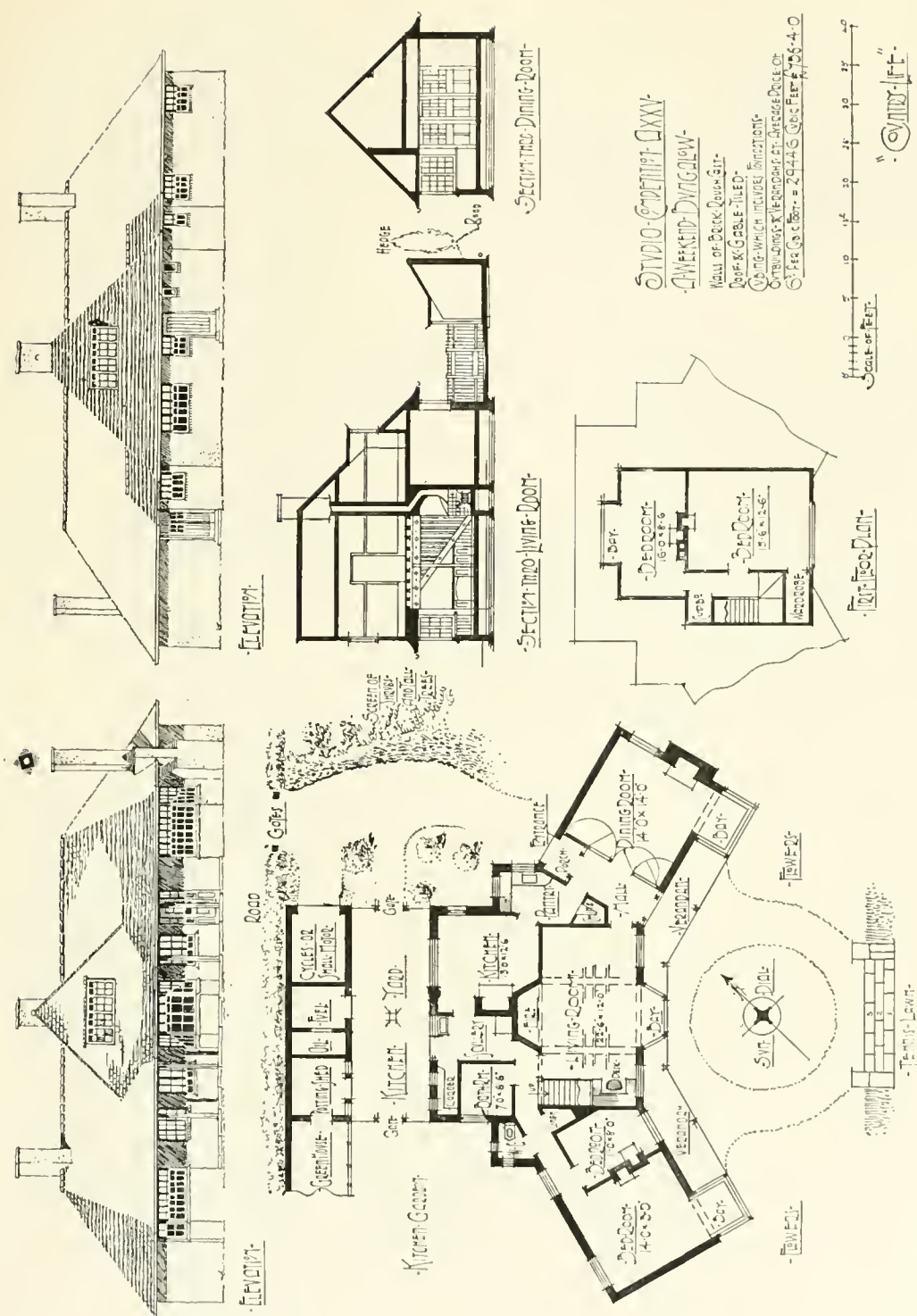
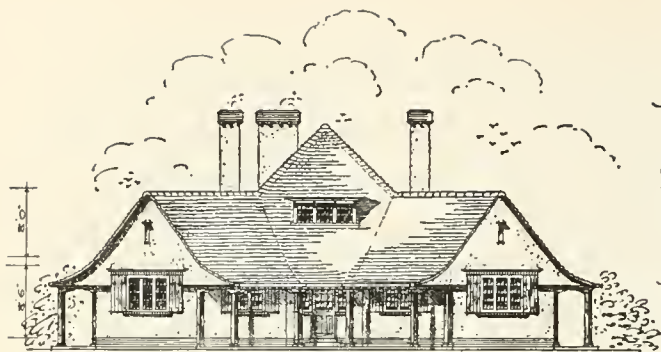
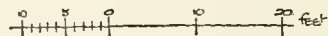


FIG. 5. DESIGN FOR A WEEK-END BUNGALOW. BY "COUNTRY LIFE"

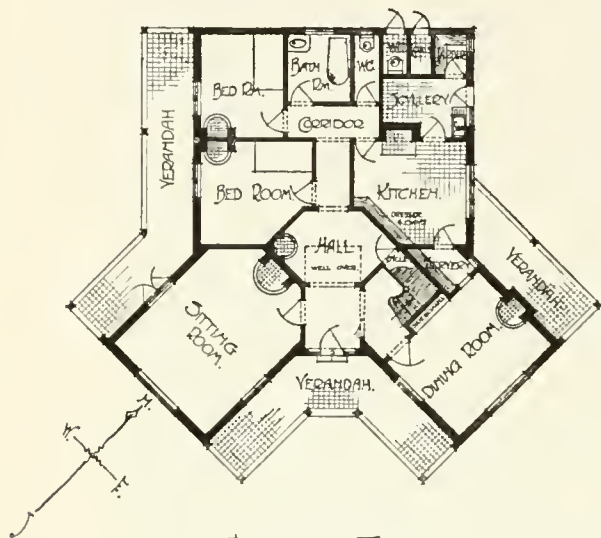




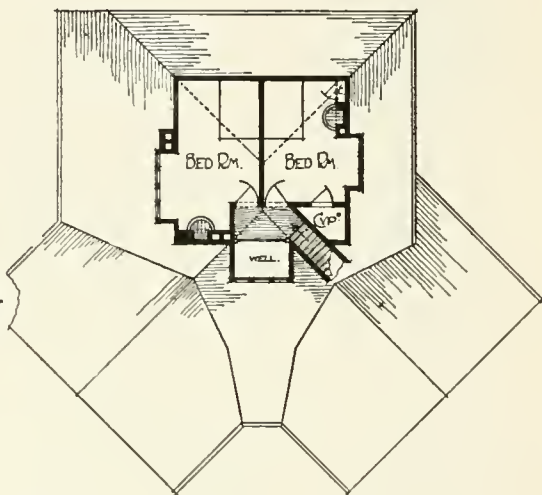
DESIGN for a. S. S. S.  
WEEK END BUNGALOW.



SE ELEVATION.

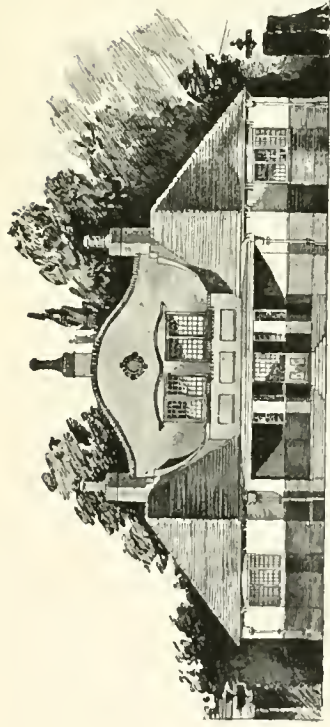


GROUND FLOOR.

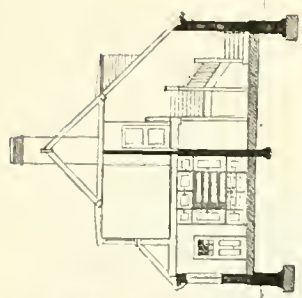


FIRST FLOOR. — NERO. II.

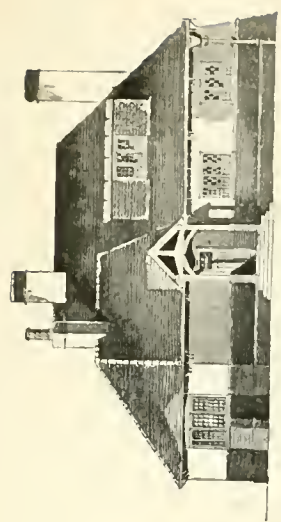
FIG. 6. DESIGN FOR A WEEK-END BUNGALOW. BY "NERO II."



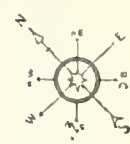
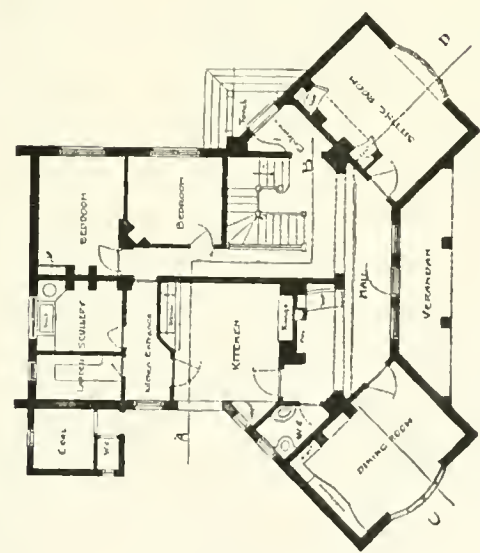
FRONT ELEVATION



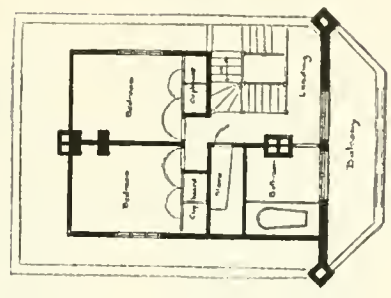
Section on line A B



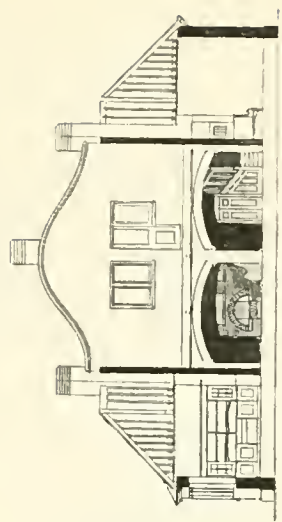
SIDE ELEVATION



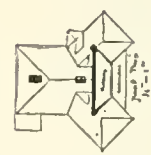
Scale 1/8" = 1'-0"



FIRST FLOOR

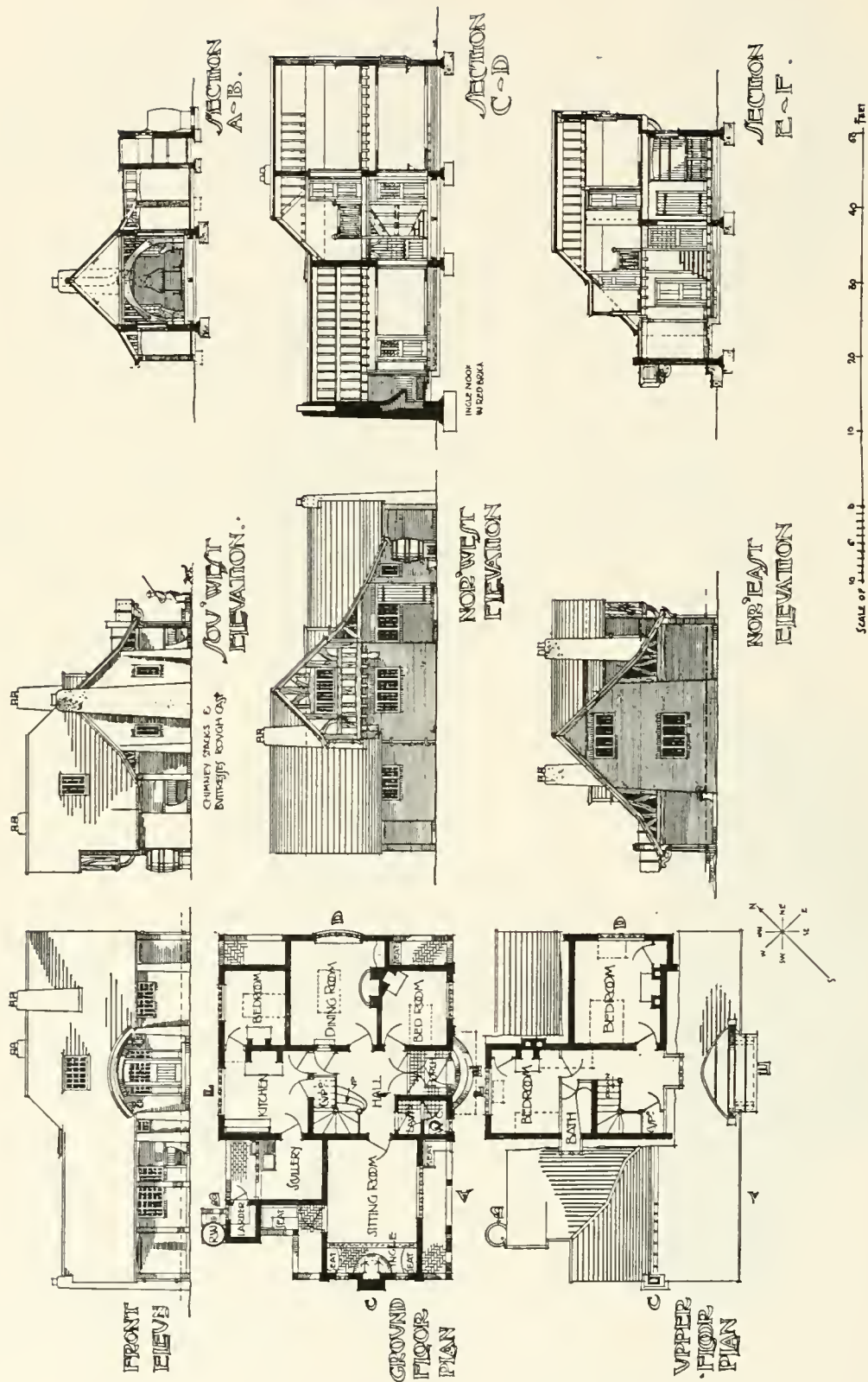


Section on line C D



SKETCH FOR  
WEEKEND COTTAGE  
"GAUL"

FIG. 7. DESIGN FOR A WEEK-END BUNGALOW. BY "GAUL"

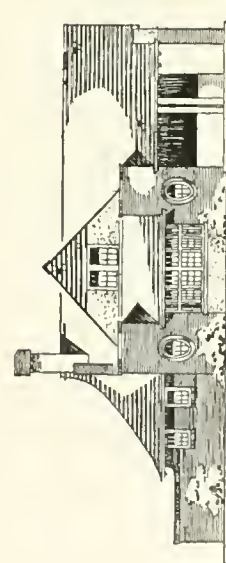
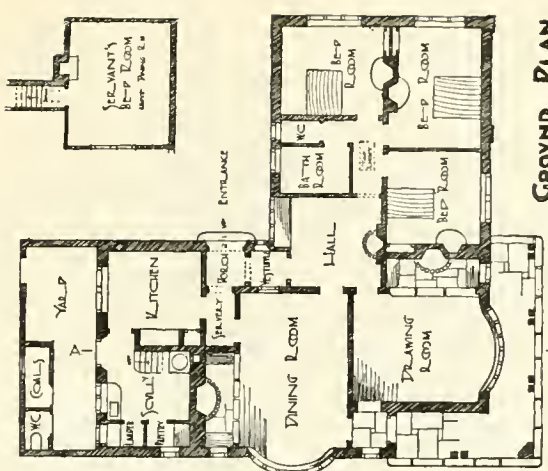
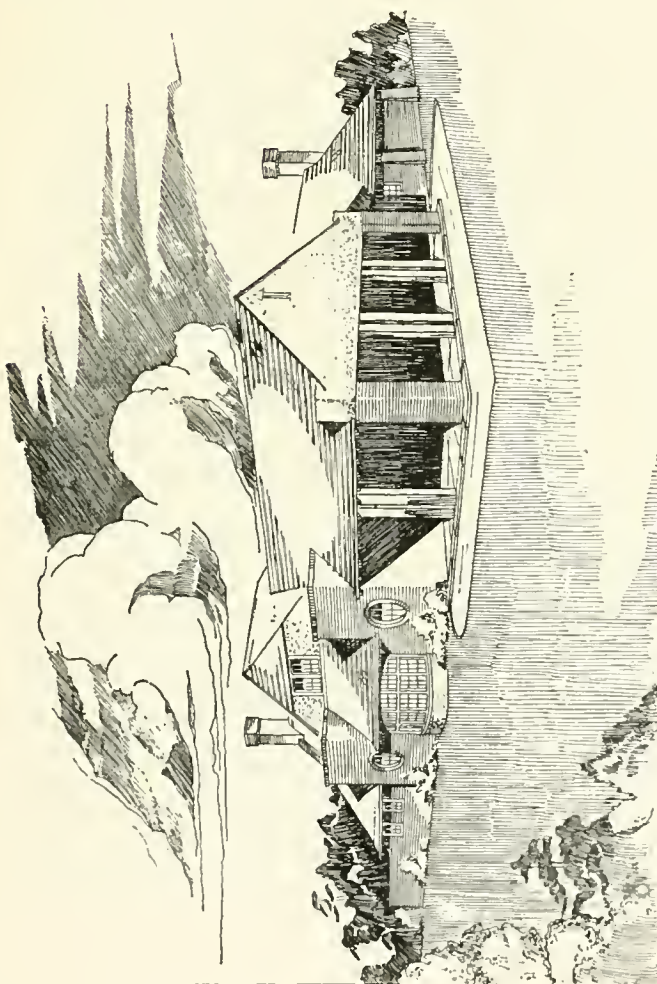


W.A.P.

FIG. 8. DESIGN FOR A WEEK-END BUNGALOW. BY "WASP"



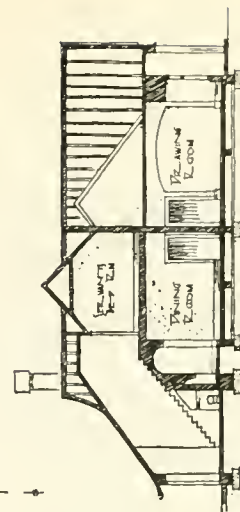
# DESIGN FOR A BUNGALOW BY TYNE



WEST ELEVATION



SOUTH ELEVATION



SECTION A.B.

FIG. 9. DESIGN FOR A WEEK-END BUNGALOW, BY "TYNE"

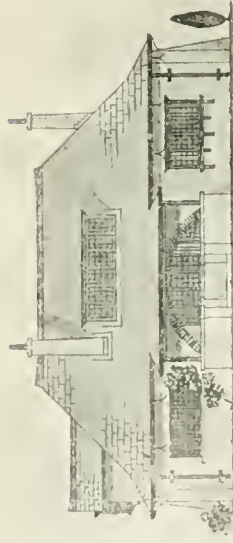


# ◆ DESIGN FOR A BUNGALOW ◆

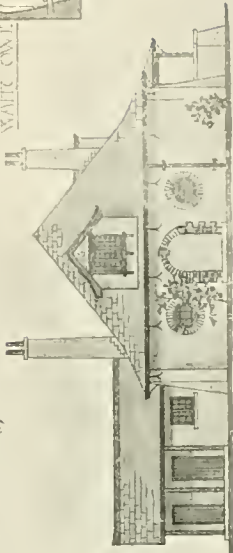
TO COST £750



192 : 196.  
WATER CLOSET



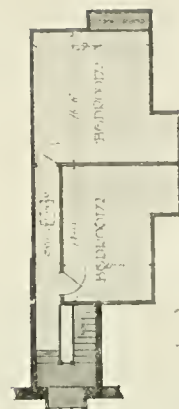
◆ SOUTH EAST ELEVATION ◆



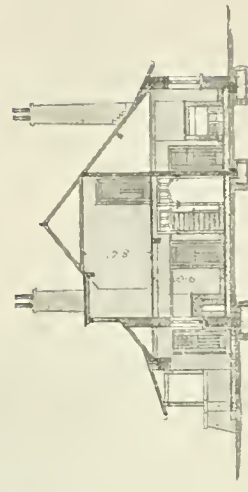
◆ SOUTH WEST ELEVATION ◆



◆ GROUND FLOOR ◆



◆ CHAMBER PLAN ◆

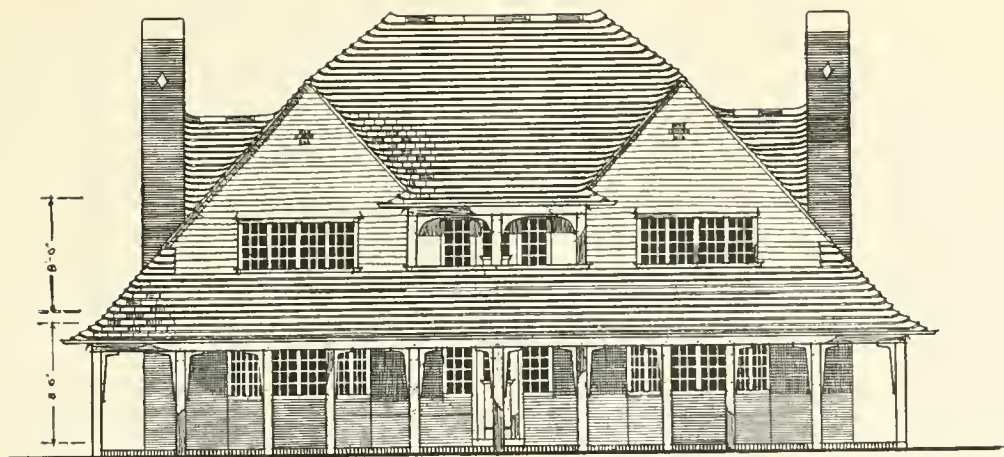


◆ SECTION A-A ◆

FIG. 11. DESIGN FOR A WEEK-END BUNGALOW. BY "THE WHITE OWL."

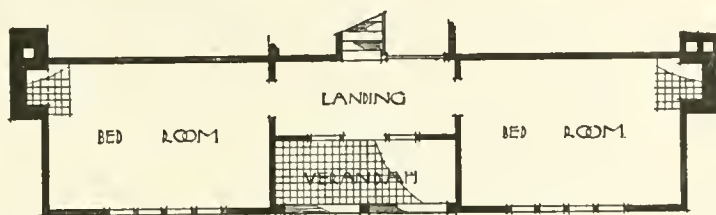






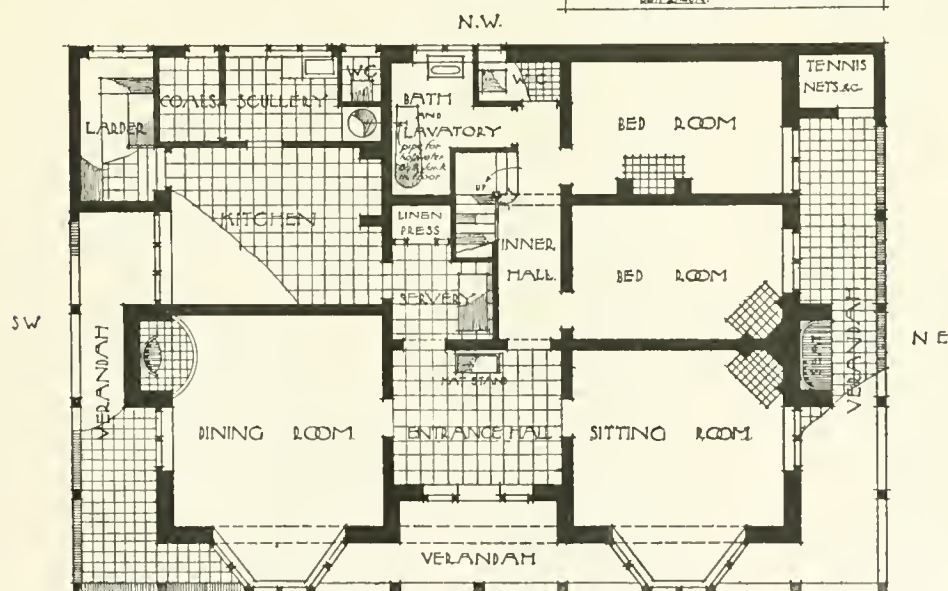
SOUTH EAST ELEVATION.

DESIGN BY "ERIMUS"



"FIRST FLOOR PLAN

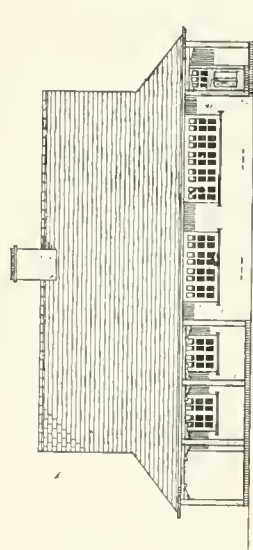
*Notes: - Brick for chimney & fire place -  
 Bal. Old hand made tile for roofing  
 Timber for flooring & b. & d. floor joists  
 Iron rods for roof & lead pipes  
 Regular veranda & light wood for painted  
 built doors.*



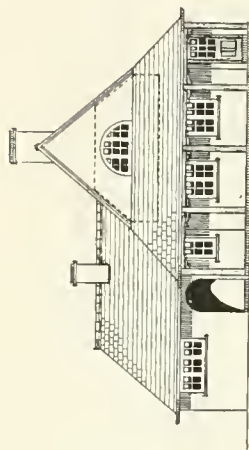
GROUND PLAN.

S E 30 FEET 15 0 1 2 3 FEET

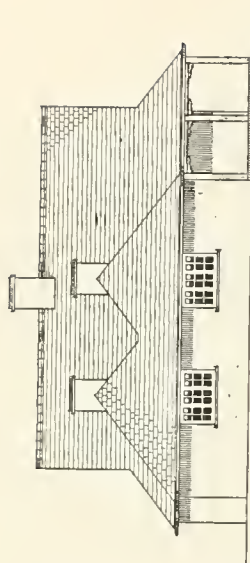
FIG. 13. DESIGN FOR A WEEK-END BUNGALOW. BY "ERIMUS"



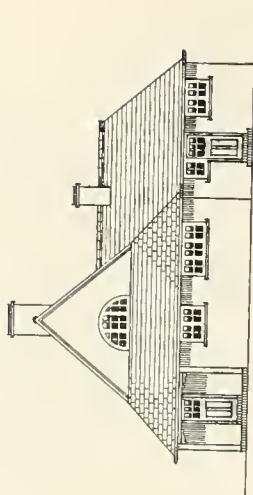
SOUTH EAST ELEVATION



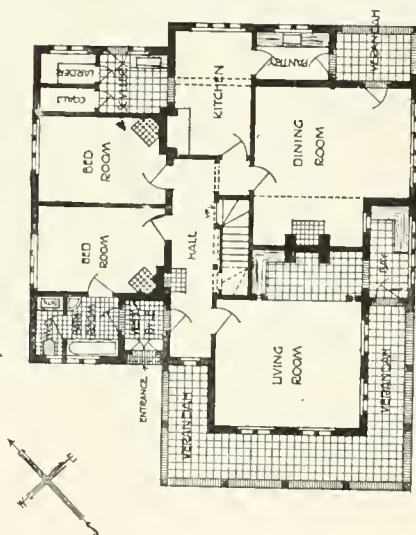
SOUTH WEST ELEVATION



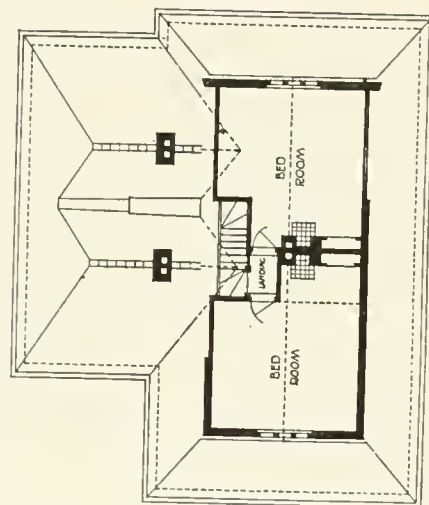
NORTH WEST ELEVATION



NORTH EAST ELEVATION



GROUND FLOOR PLAN



FIRST FLOOR PLAN

**"A WEEK-END BYNGALOW."**

10 5 0 10 20

SCALE OF FEET.

NOTES:-  
 Walls of this structure covered with impervious material.  
 Roof of this structure covered with impervious material.  
 All windows and doors to be of the same material as the walls.  
 All windows and doors to be of the same material as the walls.

**"PETER PAN."**

FIG. 14. DESIGN FOR A WEEK-END BUNGALOW. BY "PETER PAN"



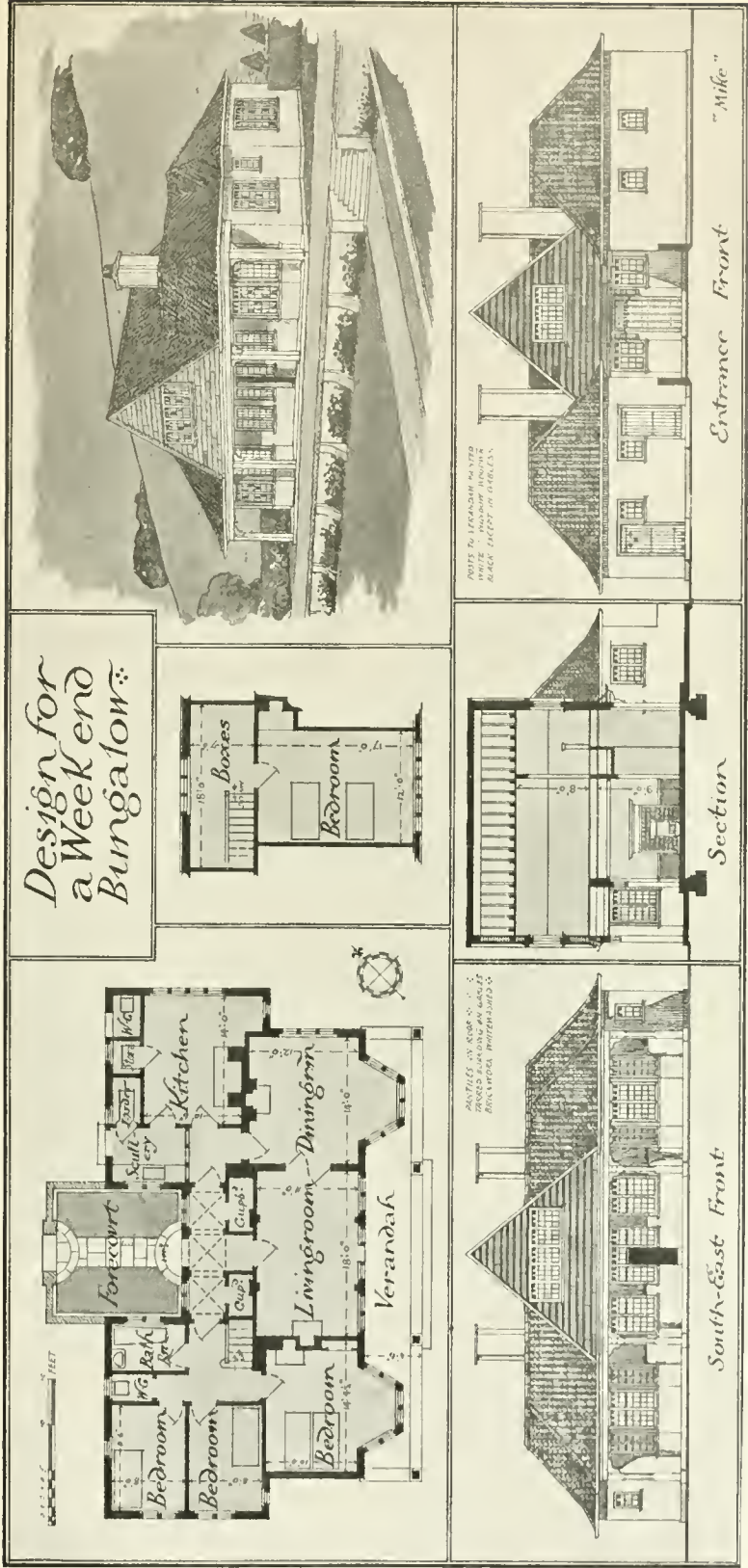


FIG. 15. DESIGN FOR A WEEK-END BUNGALOW, BY "MIKE"

STUDIO-TALK

(From our Own Correspondents)

LONDON.—In our reference last month to the Exhibition of the Royal Society of Painter-Etchers, we were prevented, through lack of time, from including the etchings here illustrated from plates by Mr. Frank Brangwyn, A.R.A., Mr. Alfred East, A.R.A., and Col. R. Goff. These etchings are highly representative of the heights to which the art has been carried at their hands. Mr. Brangwyn and Mr. East are more allied in their aims, and they regard the province of the etching needle from a somewhat different standpoint to that of Col. Goff, and yet the work of the latter is not so wholly at variance with their methods as that of many other prominent etchers. He has, perhaps, more particularly an etcher's vision of his subject, whilst Mr. Brangwyn and Mr. East may both be said to be trying to give the fullest expression to the same vigorous view of art which finds its explanation in their paintings. All three etchers observe strictly the qualities

belonging to work with the needle, yet without limiting it only to that almost feminine delicacy which a narrow view of its possibilities would seem to dictate.

The Royal Society of Painters in Water-Colours, whose summer exhibition continues until nearly the end of June, is as fully interesting in character as ever and as catholic in its recognition of merit in water-colour painting. Mr. James Paterson contributes some strongly painted landscapes; Mr. Anning Bell never fails in his decorative domain; Mr. Sargent, in his fearless work, enriches the character of the exhibition; Sir Ernest Waterlow, R.A., the President, exhibits characteristically dignified and truthful paintings; and Mr. R. W. Allan shows several of his remarkable water-colours. There are two heads by Mr. George Clausen, A.R.A.; some good examples of the art of Mr. Alfred Parsons, A.R.A.; two clever paintings by Mr. H. S. Hopwood; some peacocks painted with all the skill of Miss Mildred Butler's art; and excellent



"LINGPRÉ"

FROM THE ETCHING BY ALFRED EAST





"A BUTCHER'S SHOP." FROM THE ETCHING BY FRANK BRANGWYN, A.R.A.







"NILE BOATS, ASSOUAN"

FROM THE ETCHING BY R. GOFF

as an example of Mr. J. Walter West's work is *The Ladies of St. James's*. A painting by Mr. F. C. Cowper, entitled *Mariana in the South*, shows in its highly wrought detail considerable skill in rendering the surfaces of different materials. *Dorset Downs* is painted by Mr. Herbert Alexander with a curious sensitiveness to the minor phenomena of nature, the freshness of meadow grass finding real interpretation in the quality of his paint. Mr. D. V. Cameron, in his *Ben Lomond, Sunset*, makes a considerable contribution to the strength of the exhibition. Messrs. R. Thorne Waite, Reginald Barratt, Louis Davis, Mathew Hale, C. Napier Hemy, and J. W. North, A.R.A., send works of achievement upon which the society have learnt to depend. Messrs. Walter Bayes, Arthur Rackham and E. J. Sullivan, three artists from whom one is always sure of originality, are well represented in the quality of the few works they send this year.

At the Carfax Gallery Mr. D. S. MacColl exhibits some water-colour drawings. His work is characterised by sensitiveness to colour and by a selective faculty for sketching. Mr. MacColl well understands the fascination of an artistic interpretation of the incidental in life—the incident that pertains

to work in the market-place and on the quay. Sometimes he but stains his drawing, and at others the pencil scaffolding is lost in many afterthoughts of colour; but there is always the same aim, a happy summary of architecture or of a romantic glimpse through trees. With great economy of means he suggests the first vivid impression that at every turn greets a critic whose instincts are truly those of a painter.

LIVERPOOL.—A combined exhibition at the Liverpool Royal Institution recently brought together a varied and interesting group of works in oil and water-colour, mainly impressionist in character, by a quintet of local artists, Gerard Chowne, Hamilton Hay, De Wit Van der Hoop, Miss Enid Jackson, and Alison Martin. In his studies of flowers Gerard Chowne is decidedly successful, and the ability to produce attractive portraits is in *Ma Donna* and the *Artist's Mother* effectively demonstrated. J. Hamilton Hay's instinctive artistic refinement displays itself in his subtle cloud effects, delicate snow pieces, moonlit landscapes, and bold sea-scapes, with foam and curling wave crests painted with the keenest observation. His versatility is

## Studio-Talk

also seen in his portraits of *My Mother* and *The Lady with the Glove*, and in a wonderfully brilliant bit of colour *Romanza*, all achievements securing him more than a local reputation. The romantic character of the work of J. De Wit Van der Hoop is particularly exemplified in *The Windmill, Dawn*, *Moonlight Study*, and in a fine charcoal, *The Woodland*. High praise is due to Miss Enid Jackson for her clever studies and portraits of young children and adults. Alison Martin's contributions include a few which might be considered fantastic expressions of the painter's art; it is certain, however, that the number of admirers of this young aspirant is increasing.

During a round of local studio exhibitions one is impressed by the preponderance of interest in portraiture as much as by the skill with which this interest is sustained by notable exponents such as R. E. Morrison, G. Hall Neale, Mrs. Maud Hall Neale, W. B. Boadle, T. Copnall, J. V. R. Parsons and others. A principal attraction in Mr. Morrison's

studio is a tri-panelled picture *The Misses Woodsend*, and his portraits of Mr. E. H. Harrison, and Sir Thomas B. Royden, Bart., are vigorous in execution and subtly characteristic. Mr. Hall Neale's reputation gains by the advanced skill displayed in his portraits of Mr. Thomas Brocklebank and grandchildren, Mr. J. P. Rylands, Dr. Buchanan, and Dorothy and Gwynedd, daughters of Mr. R. C. Beazley, together with several more of his recent works. Mrs. Hall Neale's industrious brush is wielded with increasing refinement of delineation, as proved more especially in her portraits of Mrs. Chas. J. Allen, Mrs. D. A. Quiggin, and Doris and Nancy, daughters of Mr. George Edgecombe.

Of the works which will surely be afforded prominence in forthcoming exhibitions may be counted: *A Landscape* by John Finnie, R.E., a fine view of Welsh country looking towards Conway; a large water-colour, by A. E. Brockbank, entitled *The Workers*; J. Y. Dawbarn's *Haymakers*, R. G. Hinchliffe's *The White Hen*, Richard Hartley's



"MOONLIT SEA"

BY J. HAMILTON HAY





DOROTHY AND GWYNEDD,  
DAUGHTERS OF MR. R. C. BEAZLEY

BY G. HALL NEALE



PORTRAIT OF MRS. C. J. ALLEN

BY MAUD HALL NEALE



DORIS AND NANCY, DAUGHTERS  
OF MR. G. EDGECOMBE

BY MAUD HALL NEALE

*Castles in the Air*, and some excellent pastels by Miss Constance Copeman, A.R.E., and Mrs. Hilda Goffey Atkinson, whose handling of this medium is very effective and successful. H. B. B.

GLASGOW.—The present exhibition of the Royal Glasgow Institute of the Fine Arts is well above the average for quality, and contains a large number of important works by both living and deceased artists. Attention must here be confined to the unusually fine display to be seen in the gallery devoted to water-colours. Scottish aquarellists are well represented, and many important works are sent from England, while foreign artists contribute some particularly attractive examples, as, for instance, Mr. Willy Sluiter; Mr. W. L. Bruckman, whose beautiful impression of *Leaves* is well composed and rich in colour; Mr. H. W. Mesdag, whose large drawing called *A Stormy Day* is a most masterly work; and Professor von Bartels, whose dashing and vigorous *Old Mussel Fisher* (one of three drawings sent by him) epitomises the tragedy of unrelenting toil, and its meagre gains in the contest with the storm and stress of unkind nature.

From England come excellent examples of the romantic art of Mr. H. E. Crocket, the decorative beauty of Mr. Cayley Robinson, the classic charm of Mr. G. Lawrence Bulleid, the simple and refined landscape art of Mr. C. Brooke Branwhite, the exquisite and sympathetic naturalism of Mr. W. Lee Hankey, and the majestic animal studies of Mr. J. M. Swan. Among the Scottish figure work must be mentioned Miss Katharine Cameron's charming drawing *The Voice of Spring*, and Mr. P. A. Hay's pleasing and well-drawn *Fugitive's Dream*, as well as *A Mystery*, by Miss H. C. Preston MacGoun, an artist who now takes high rank among Scottish aquarellists. Mr. Tom Hunt has, besides the work here reproduced, a capable study of Highland cattle, with a spacious sky of sunset clouds; Mr. James Kay, a brilliant impression of *The Bathing Parade, Havre*; and Mr. R. M. G. Coventry a deft, sparkling and vivacious *Busy Corner, Dordrecht*. Mr. Edwin Alexander, in two marvellous studies of *Grouse* and *Blackcock*, renders with extraordinary skill the varying tones and textures of



"CUPID CAPTIVE"

BY W. A. MARTIN





"MORNING IN THE ROW"

BY THOMAS HUNT

feathers; and another Edinburgh artist, Mr. R. B. Nisbet, is represented by a large drawing of *Haytime*, in which he depicts with much skill the effect of sunshine on green meadows covered with newly-cut hay. A somewhat similar motive inspires Mr. Alexander Macbride in *Springtime, Galloway*, a study in tender greens which shows genuine apprehension of the legitimate use of water-colour, a quality which also characterises the last drawing which can here be noticed, Mr. J. G. Laing's *Interior of St. Maclou, Rouen*, a deftly drawn study of a most interesting subject. P. B.

One of the most noteworthy events in Glasgow Art circles, apart from the Spring show at the Fine Art Institute, was the recent exhibition of a collection of etchings and drawings by William Strang, A.R.A., at the galleries of T. & R. Annan, photographers. There is a certain appropriateness in such a collection having an environment free from the suggestion of colour, for although in the added drawings the artist makes a departure from the black-and-white commonly associated with etching

and photography, the variation is so delicately slight as to strike but the faintest note of colour. In this, the largest and more important group of his work yet shown, there were many fine examples of pure etching, dry-point, and mezzotint, and others in which there is a trace of the employment of the varying processes for the more effective rendering of light and shade. The collection comprised a number of portraits of celebrities, in which the artist is invariably successful, prominent amongst these being *Tennyson*, *Kipling*, *Cunninghame*



"HAYTIME"

BY R. B. NISBET



## Studio-Talk

*Graham, George Douglas Brown, Wm. Sharp (Fiona McLeod), and Lord Justice Lindley: while in many of the others, notably in *The Back of Beyond*, there is a rare poetic fancy, such as could only come from an artist of strong imagination.*

J. T.

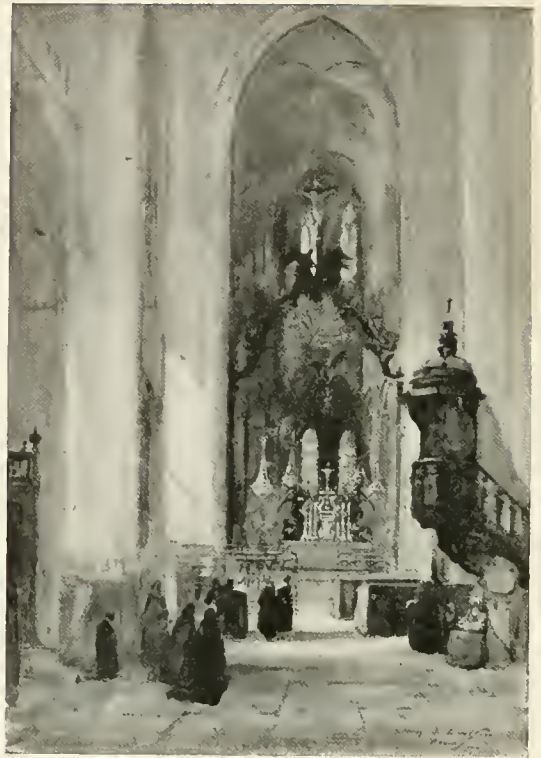
**D**UBLIN.—Looked at as a whole, the Royal Hibernian Academy Exhibition, which opened on March 19, is a stronger and better one than we have had for some years. The most striking



"A MYSTERY"

BY MISS H. C. PRESTON MACGOUN

characteristic of the work exhibited is its variety. There are apparently but few points of contact between contemporary Irish painters, and the expression of a temperament is more in evidence at the R.H.A. than fidelity to any accepted principles, ideals, or influences. The strongly marked individuality of the younger Irish artists, who are well to the fore at this exhibition, is one



"INTERIOR OF ST. MACLOU, ROUEN" BY J. G. LAING

of the most hopeful auguries for the future of art in Ireland.

It is hardly necessary to mention Mr. William Orpen, who is already recognised as one of the ablest of the younger painters of the day. Mr.



"SPRINGTIME, GALLOWAY"

BY ALEXANDER MACBRIDE

## Studio-Talk

Dermot O'Brien, who has now permanently settled in Dublin, has painted some landscapes and subject pieces in which, if a little conventional in treatment, there is a rare combination of sincerity with a fine instinct for composition. Mrs. C. J. MacCarthy—Miss Clara Christian—is another New English Art Club exhibitor who has made Dublin her home. She has painted the undulating fields that one meets with near Dublin, with their flocks and herds and fine old trees and background of mountain; and is equally successful in some charming interiors and still-life studies. Count Markievicz is, of course, not an Irishman, but he is



"THE CLIMBERS"

BY G. W. RUSSELL

married to an Irish artist, Miss Constance Gore-Booth, and they have both settled down to paint



"L'AMOUR"

BY COUNT MARKIEVICZ



in Dublin. Count Markievicz's work is known in most Continental galleries, from Paris to St. Petersburg. His just-completed portrait of the Irish Chief Justice—Lord O'Brien of Kilfenora—is a fine piece of work. The subject of his large canvas *L'Amour* is an old Polish legend. The adventurer into the enchanted forest can obtain the fulfilment of a wish, but must die should he feel fear. A bold youth has entered the wood and asked for love, but seeing a beautiful maiden approach, is overcome with fear and pays the penalty. Mr. George

Russell's original and decorative landscape studies, with their rhythmic colour-scheme, would merit an article to themselves. Mr. Russell is an artist with a strong personality and very definite ideals, who owes little to tradition or to conventional art theories. He is almost entirely self-taught. Finally, there is Miss S. C. Harrison, a pupil of M. Alphonse Legros, and a painter of a wholly different type from those I have mentioned. A portrait of a lady which she recently exhibited in Dublin had the *naïveté* and the perfection of finish of a work by

one of the primitives, and in all her portraits one finds a similar sincerity of purpose and directness of treatment along with strong and skilful draughtsmanship.  
E. D.

PARIS.—Mr. Donald Shaw MacLaughlan, a native of Boston, Mass., whose etchings have many a time been on view at the salons and minor shows here, has recently brought together, at the American Art Association's galleries, a collection embodying several years' study and patient research. Gifted with a hand of unusual precision and a truly original perception, this artist pursues the double tradition of Rembrandt and Méryon. A devotee of pure etching, MacLaughlan, as M. Uzanne observes in an interesting preface to the catalogue of the exhibition, eschews the dry-point and burin, nor does he resort to soft-ground manipulation, aquatinting, and so on, but proves his plates exactly as they are bitten by the mordant, untouched by any deposit of steel with its often precarious results.



"PONTE TICINO, PAVIA"

FROM AN ETCHING BY D. MACLAUGHLAN



"MELONCELLO"

FROM AN ETCHING BY D. MACLAUGHLAN



## Studio-Talk

MacLaughlan's work was here exhibited on a pretty extensive scale. In one section he gave us picturesque glimpses of Old Paris, now fast disappearing, and in them he treats us to quaint and entertaining bits of architecture and humanity. His *St. Sulpice*, *St. Julien-le-Pauvre*, *St. Séverin*, *La Tannerie*, *La Cour des Gobelins*, are indeed works that ought to find a place in the museums and great collections of etchings. Again, at Rouen, at Caudebec, and in various little town of Normandy the artist has recorded with precision and fidelity the monuments and scenes of



FAN

DESIGNED BY ELISABETH WEINBERGER  
(See *Berlin Studio-Talk*)



"ROUEN CATHEDRAL." BY D. MACLAUGHLAN

these interesting places. Another series, by no means the least interesting at the exhibition, has been culled from Italy, whither the artist went in search of picturesque and unfamiliar spots. Among these is a quiet little square at Parma, the *Ponte Ticino* at Pavia, bits of Bologna, where Bonington etched a well-known plate, and a number of views of the *Certosa*. A Tuscan farm, the mournful cypress-tree, a glimpse of Tivoli with trees which reveal a masterly technique, Perugia, and Florence have provided him with still further *motifs* for works of the first rank.

M. Augustin Rey has recently been showing at Petit's an excellent series of water-colours. In the midst of a life so fully occupied as his always is, the distinguished architect of the Fondation Rothschild has managed to find time to apply himself with ardour to this art, and it was an agreeable surprise to observe here some hundred works in which a high regard for truth is associated with a quite Japanese interpretation of nature, and especially of trees. The subjects treated cover a wide range. Lofty mountains of the Bernese Oberland, the summits of the Engadine, hitherto unexplored by our painters, lovely Italian lakes, the rocky shores of Capri, the fine forests of the Estérel, the cliffs of Dieppe, the woods of Varengeville—these formed a collection well calculated to attract the visitor's attention.

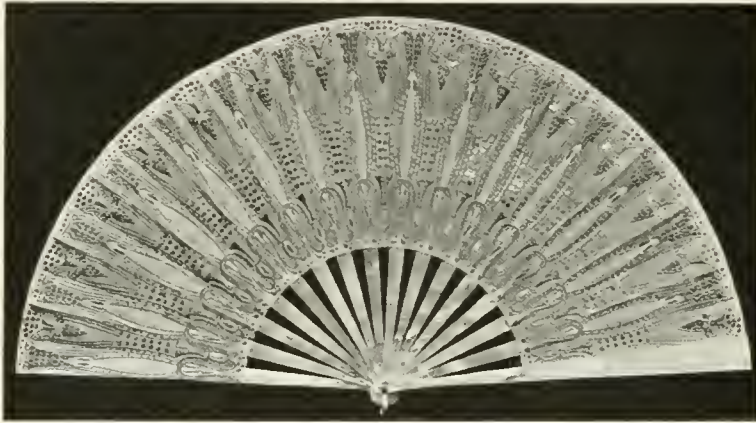
The exhibition of the Société Nouvelle, whose president is M. Rodin (represented at the show by a really fine bust of a man), was again this year of much interest. Not that there was anything absolutely novel to be seen. The majority of the members, excellent artists as they are, remain



FAN

DESIGNED BY FRAU MARGARETE ERLER

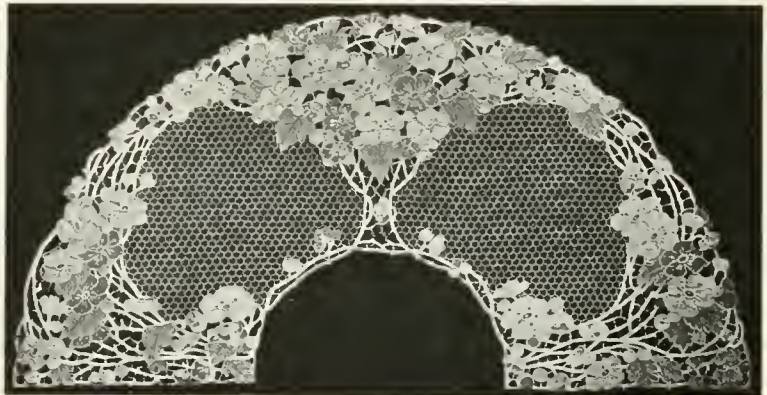
faithful to their own perception of things, working steadily and conscientiously in their interpretation of them. Thus, M. Lucien Simon gave us once more a measure of his talent in a vigorous portrait of a man; M. Jacques Blanche had, besides a portrait of Rodin, a delightful figure of a lady in the midst of flowers instinct with life; M. Cottet, in his views of the Dauphiné, has returned to those scenes which inspired his early works. The landscapes of M. Dauchez have that intense expressiveness and sadness by which his work is always characterised. Walter Gay's interiors deserve all the praise bestowed on them, for few are more in tune with the poetry of things than he. La Touche was this time exceptionally well represented. The luxurious note, the subtle refinement



FAN

DESIGNED BY H. VAN DE VELDE

the last few years have unfortunately originated in connection with commercial interests. The interest in this sort of thing does not seem to be very great, and we must therefore content ourselves with the knowledge that the Fan Exhibition was a great success. Passing over the large and interesting collection of antique fans, which filled one large room and another smaller one



FAN

DESIGNED BY FRAU MARGARETE ERLER

of his little canvases constitute *La Touche* the Fragonard of our day.

H. F.

**B**ERLIN. — The exhibition of antique and modern fans, held last autumn at the Salon of Friedmann and Weber, served perhaps to remind Berliners how seldom enterprises of this kind are undertaken. The great majority of such shows held here during



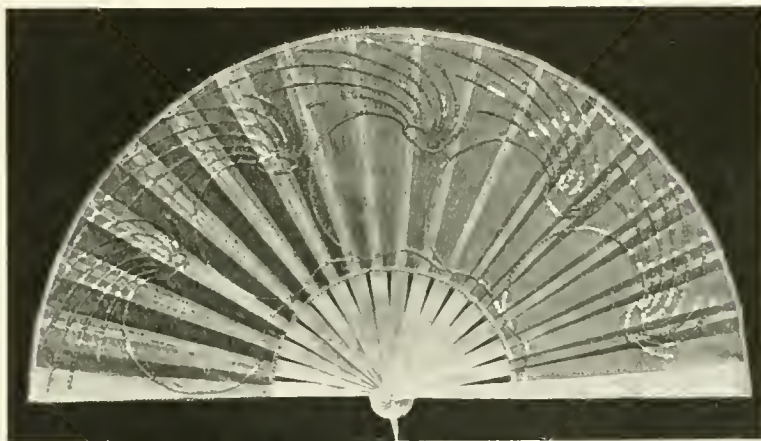


FAN

DESIGNED BY FLEISCHER-WIEMANS

adjoining, I will refer only to the modern fans. especially to those in which lace is the chief decorative feature. The greatest success was


The aim of the exhibition, which it is to be hoped will be realised, was to encourage in Germany a branch of decorative art in which she has been entirely unproductive until now. In the preface to the



FAN

DESIGNED BY S. M. B. KÜHN

catalogue the committee frankly acknowledge that talent in this direction is not plentiful. A good many promising designs were shown, but really first-rate ones were very rare. The reproductions shown here have been selected from the best ones, a collection that could not be increased to any considerable extent.



Spitzenindustrie in Oesterreich," and excel in those qualities which are before all indispensable for the

Unlike the designers of old, many of the exhibitors at this exhibition seem to have ignored the character of the fan as a miniature picture ;

and thus it happened that the painted fans were less successful than those in which other kinds of decoration had been employed. The most excellent piece of impressionistic decoration is of no value here, since the fan is an article which is always held in close proximity to the user, and in which therefore all its details come in for close scrutiny.

The first place among the good designs belongs to the textile fans, and in which lace is the chief. The greatest success was attained by an artist whose designs were reproduced in a recent number of *THE STUDIO*—Frau Hrdlicka, of the Central Lace Schools, Vienna. Her lace fans were executed by the "Verein zur Hebung der



FAS

DESIGNED BY FRAU HRDLICKA





FOUNTAIN

BY AUG. GAUL

good effect of a fan—perfect lightness and gracefulness. A lace fan by Frau Margarete Erler of Berlin was perhaps the only one which could be compared with them. The embroidered fans by Henry van de Velde have the great merit that their ornamentation delicately follows the outline of the fan, with perfect understanding of the effect of radiating lines; but, like the embroidered fans of Frau Erler and other artists, they fall short of the effect of the lace fan. Though excellent in their details and in their technical execution, they have something of a pedantic character—something too clever and too conscious. They lack the charm of the brilliant examples of the eighteenth century, and hardly bear comparison with even more modest

examples of that period. A strange theoretical trait marks these designs—an error which has only been vanquished after years of work in all the other branches of decorative art. One misses the beautiful application of colour which has given the fan its greatest charm at all periods.

By far the greater number of the exhibits were folded fans, the rigid leaf on a long handle being only represented by a few examples. If a greater development of the art of making fans should be the result of this exhibition, the framework ought to receive more attention than it does at present. The highest perfection of the antique fan always lay in the closest connection of both parts: both were designed and executed with the same interest and feeling. From this point of view, a good beginning has been made by Oppenheim and Seeligmüller, who showed a simple yet delicate scheme of decoration, but most of the frames and handles were clumsy things of wood or ivory. Neither of these materials are made to show the fine effects of which they are capable. Ere perfect

results can be achieved, the subtle techniques of ivory and shell carving, inlaying and enamelling have to be mastered.

F. W.



"PELICANS IN SUNSHINE"

BY PAUL NEUENBORN



"JABIRUS"

BY PAUL NEUENBORN

**B**RUSSELS.—The accompanying reproduction shows the new fountain for the Schwann Market in Krefeld, Germany, designed by Aug. Gaul. It is of granite, the central pillar supporting a square head with a design of swans as a border. The water springs from a small block of granite in the centre, the design being enriched by some well modelled birds in the act of drinking or preening their feathers. J. E. W.

**M**UNICH.—We reproduce here two studies of *Jabirus* (American storks) and *Pelicans in Sunshine* by Herr Paul Neuenborn, an artist of this city who has devoted special attention to animal life in captivity. His studies in this direction embrace a great variety of the creatures to be seen in zoological gardens, but in none perhaps is his skilful draughtsmanship so well exhibited as in his drawings of those queer creatures the storks, and their congeners the pelicans, flamingos, etc.

**F**RANKFORT.—The International Exhibition of Bookbinding, which was opened here in March, under the auspices of the Mitteldeutscher Kunstgewerbe - Verein, has proved to be one of the most successful of the kind ever held, alike by the number of the exhibits and by the all-round excellence of the work contributed by craftsmen of various nations. Among the British exhibitors were Mr. Alfred de Sauty, Messrs. Sangorski and Sutcliffe, Miss Lucy G. Wrightson, to whom four out of seven diplomas of honour have been awarded, Miss Alice Pattinson, Miss E. Hoffmann, Miss Rosamund Philpott, Miss Mary E. Robinson, Messrs. Leighton and Messrs. Ramage & Co., who have received the ordinary diploma; Miss M. E. Stewart, Mr. Frank Garrett, Miss Winifred Stopes and Miss Ethel Taunton, whose work has been awarded honourable mention. The French section was well represented, including Chambolle-Duru (diploma of honour); MM. Charles Meunier, J. Domont, St. André de Lignereux,





"THE NIGHT ASYLUM"

BY ALEXANDER WILKE

G. Canape Fils, Miss E. Scarborough (diplomas); MM. Blanchetière, Aumaitre, David, René Kieffer, Miss S. P. Kristiansen and Mme. A. Vallgren (honourable mention). In the German and Austrian sections, two exhibitors were placed in the first division—Herren Schultze and Osterrieth; seven in the second, including the Wiener Werkstätte, and six in the third; and one or two Italian craftsmen appear in the list of awards.

**V**IENNA.—Vienna has immense attractions for the artist; unique opportunities are offered to students in every species of art. The variety of races comprising her population, their ways in life, manners, gestures and peculiarities, can nowhere be better studied than here in the great metropolis on the Danube. It

was the knowledge of this which induced Alexander Wilke to leave his sober native city, Leipzig, for Vienna. In Leipzig the artist studied under Herr Nieper, and at Karlsruhe he was fortunate in having Professor Schurth, the well-known portraitist, as his teacher. Herr Wilke always speaks in the warmest tones of this master who taught him so much.

The illustrations here reproduced show the variety of Wilke's talents, and reveal considerable power of characterisation and form. They are expressive of the artist's thoughts, and the caricatures give exact pictures

of life in two different circles. *The Betrothal* is typical of German life in towns, where marriages are attended with certain formal preliminaries. Here the negotiations are over, the girl who has been



"THE BETROTHAL"

BY ALEXANDER WILKE





"UNSER SCHILLER"

BY ALEXANDER WILKE

anxiously awaiting results has just entered the room, the father is jubilant, the mother tearful as befits the occasion; the bridegroom-elect, in evening dress, which is *de rigueur* at such times, stands shyly before his *fiancée* and requests in formal terms the privilege of giving her the first kiss. This is a real German "philistine" family—not Austrian, for with the Austrians formalities are less rigorous; they are of a different calibre to the Germans. The attitudes of the four personages are very striking; each figure is clearly drawn, and the meaning each is to convey unmistakable. The same characteristics are shown in the drawing of *The Night Asylum*. Here three different classes of criminals are represented. To the right is the good-natured man who steals because he won't go hungry. He is asking his opposite neighbour to which branch of the profession he belongs. The one in the centre is full of superiority as he contemptuously surveys the others, but he represents the worst form of criminality. The two Schiller illustrations give cause for thought. Here the motive lies deep, and it is to Schiller we must go to understand these. Herr Wilke is a warm partisan of the poet who is so dear to the hearts of every true German. Schiller is their idol in youth as Goethe is at a more mature age. The postcard design of "Unser Schiller" represents the poet in his young days, about the time when he first gave the fruits of his genius to the world in *Die Räuber*. The storm of thoughts within is shown in the storm of winds without. The drawing of *Liberty*

is an illustration to "Das Lied von der Glocke," with its message of freedom and equality to all. Here, however, it is the Russian peasant who is before us, for the drawing was made on the day of the outbreak of the Russian Revolution. The labourer pauses a moment to listen to what the distant bells may foretell; but not far off, silhouetted against the sky, he

sees a battalion of soldiers, ready to thwart the realisation of his dreams.

Herr Wilke is young, enthusiastic for his calling, rich in ideas, and his work is peculiarly interesting, for his talents lie in different directions. In his caricatures he never oversteps the bounds of good-breeding; in his serious work he is full of poetry,



"LIBERTY"

BY ALEXANDER WILKE



"IN THE LOOKING-GLASS"

BY G. BALLA

and possesses the power of expressing this in his drawings.  
A. S. L.

FLORENCE.—My prophecy—that the experiment of an independent exhibition, made in 1904 in the Palazzo Corsini, would be renewed—has happily come true. The Società Promotrice Fiorentina returned to its former quarters last year, and enterprising artists like Adolfo de Karolis, Galileo Chini, L. Tommasi, Lolli, and S. Tofanari succeeded in giving to each room an attractively decorative character and a general aspect of grandeur and repose. Besides the work of the artists mentioned we noticed figures and landscapes by the brothers Gioli and by Fattori; a delightful *Shepherdess* by Niccolò Cannicci; a vigorous *Buffalo Herd* by Clemente Origo; and other sculptures by Romanelli. The little painted terra-cottas of Libero Andreotti achieved a well-merited success through their suggestion of the antique Tanagra tradition, carried out with much freedom of handling and with modern feeling.

Very well-timed was also the bringing together of various pictures—principally drawn from the collection of Cristiano Banti—by the old "*macchiaioli*"; i.e., by that group of painters,

natives of Florence or settlers there, who about the year 1860 devoted themselves with much disinterested ardour to the study of truth and the massing of colour, in order to make a stand against frigid academicism. I will mention only Vincenzo Cabianca, Signorini, Nino Costa, Pasini, De Nittis, and Fontanesi. To this admirable group belonged also Giovanni Boldini, who had already given tokens of originality and verve in a few little portraits.

The object of the Società Promotrice is the culture of art in general, combined with a more open-minded encouragement of the performances of juvenile talent. Accordingly, a more alert and discerning judgment was apparent at the last show in the Via Campidoglio. A whole room was devoted to landscapes, portraits and drawings by Prof. Simi, who is certainly a very able and scrupulous draughtsman. Other notable pictures are Kienerk's *Spring* and Giuseppe Viner's *Fertility*, to which the first prize was deservedly awarded. The latter artist is a young landscape-painter of sober



"THE SHEPHERDESS"

BY N. CANNICCI





"THE RETURN TO THE SHEEPFOLD"

BY GIUSEPPE VINER

taste, who seems to be commendably freeing himself from a somewhat hard mannerism. Michele Gordigiani exhibited three portrait-studies on a single canvas, and Augusto Bastianini some good drawings in red chalk. In the department of sculpture are chiefly to be mentioned a strenuous

*Ploughing* by G. Graziosi, and an excellent figure of a *Sower* by Ceccarelli.

Apart from the exhibitions, the most important event has been the inauguration of the Palazzo della Cassa di Risparmio (the Savings Bank) in the



"AU PONT DU JOUR"

BY VINCENZO CABIANCA





"WEED BURNERS"

BY LUDOVICO TOMMASI

neighbouring town of Pistoia. The architectural designs were by Prof. Azzolini, whose education, too narrowly confined to the classical Florentine models of the fifteenth century, cannot be discussed here. Capable artists like Rivalta, Calandra, and Romagnoli assisted in the ornamental sculpture. The external frescoes below the cornice represent figures of Labour and Industry, and have been executed in true fresco by Casanova of Bologna. The internal decoration in tempera has been chiefly carried out by Galileo Chini, whose big friezes (especially the two powerful foreshortenings of oxen and horses) in the larger room clearly show that the freer spirit of modern art may harmoniously permeate an atmosphere of ancient style.

I may add that the rooms of the Promotrice have also witnessed the appearance of the new *tempera brillante* of Alfonso Muzii, a painter of the Abruzzi now settled at Florence, who has expended much time and trouble over these colours of his, which may in many cases be substituted with great advantage for oil-colours.

R. P.

**B**UDAPEST.—Hungary, too, has a Barbizon of her own, and though its origin is much more recent than that of the district made famous by Millet and his

associates, its influence is none the less wholesome and refreshing. The Hungarian Barbizon is known as Nagybánya, a little town lying among the mountains of the north-east, and rivaling the scenery of Switzerland in its natural beauty. Some eight years ago a little group of young artists took up their abode there, leaving behind the busy capital, with its nerve-killing bustle and noise, to rest on the gentle breast of nature and fill their souls with the scent of the wild flowers.

The leader of this small company was Simon Hollósy, the Hungarian master, so well and favourably known in Munich, who has since definitely taken up his residence in Germany. But the little republic was not left without a head, for the artists



"LOTTANDO"

BY BUEMI



PORTRAIT OF HIMSELF

BY KÁROLY FERENCZY

chose Károly Ferenczy to take the lead—a post for which he was admirably fitted by reason of his talent, his simple manners and his exalted love of art.

Ferenczy's individuality and his artistic aspirations are best expressed by the artist himself in the following lines from his pen, which appeared on the occasion of the last exhibition of his collected works: "I painted my first picture in the year 1889 in Paris, where I was working as an outside student at Julian's studio. I was then twenty-seven years old. This was the period of Bastien-Lepage's delicate naturalistic work. Home again, I stayed for four years in a little village, and to-day I disown all the

pictures I painted there. I had not sufficient knowledge either of art or of nature for my sojourn in the country to be of any service to me. From 1893 till 1896 I lived in Munich, where, thanks to a study of artistic analysis and synthesis, and to the intercourse I there enjoyed with my fellow-men and with the nature around me, I came to set my house in tolerable order; yet my work done there was not yet quite free from an anthropical view of things. Since the year 1896 I have lived at Nagybánya. The rich natural beauties of that spot produced in me those artistic aspirations under whose influence I have now



"THE PAINTER"

BY KÁROLY FERENCZY





"BREAKFAST IN THE COUNTRY"

BY KÁROLY FERENCZY

been working for seven or eight years—beauties the wonder of which gives one, as it were, a longing to reproduce them. My method of artistic expression I base on a synthetical blending of colour and naturalism."

To these laconic lines there is but little to add, save this—which the artist in his modesty forgot to mention—that Ferenczy is absolutely independent, and has never made any concession to public taste. He is an artist, body and soul, living for his art and not by it; in him Hungarian art possesses one of its brightest hopes. Of this the works of his now reproduced may perhaps offer proof.

R. M.

STOCKHOLM.—The reproduction here given of an etching by Emil Zoir is an admirable example of that artist's work as an etcher. The treatment of the dark boughs and the broken lights through the branches

are a happy instance of his success in this kind of subject. M. Zoir was awarded a medal at the Liège Exhibition last year. S.

The tender plant of artistic talent will sometimes thrive in the chips from a carpenter's bench. In the Swedish capital this has been observed time and again. Painters, engravers and sculptors have sprung from the rank of craftsmen. Miss Alice Nordin's father is a cabinet-maker; by his bench she received her first impulses for art. She is still young: nevertheless her creations in clay and marble have for years adorned the annual art exhibitions in Sweden.

At fifteen years of age Alice Nordin entered the Technical School. Engraving was her choice, but



"ANDANTE PATETICO"

BY ALICE NORDIN





"ON A STORMY COAST," FROM THE ETCHING BY EMIL ZOIR.





DR. E. RASMUSSEN

BY ALICE NORDIN

after some time she was advised by her teacher to enter the Academy of Fine Arts, founded by Gustavus III. In her nineteenth year she entered with a throbbing heart those sacred halls. In 1895, our young artist received her first medal. It was awarded for her marble statue *Twilight* (Skymning). Two years later she obtained for her beautiful creation, *A Spring Dream* (Vårdröm), the Royal Medal at the Academy, which is the highest reward granted by that institution. The same year she finished two portrait busts for the Royal Opera House, and found a purchaser for her study, *A Spring Dream*. She was now enabled to realise her youthful dream of a visit to the metropolis of art on the Seine. Full of hope and energy, she opened a studio on the Rue Delhambre. "Now for the first time I felt as if I really began to live," she said, and her eyes brightened as she mentioned her first days in Paris. In the studio of Colarossis she received instruction from the great Ingalbert, whilst in her own studio she was hard at work on orders for portrait busts and

on original compositions. Having in the meantime returned to Stockholm she went early in 1901 to Rome, and shut herself up for three months in a studio in the Via Liguria, until she had finished the recumbent figure in marble, *After the Strife* (Efter kampen)—a beautiful piece of work which has not always met with a correct interpretation.

Miss Nordin is passionately fond of music, intimately connected as it is with the nature of her own creative art. Her study, the *Andante Patetico*, was inspired by a violin sonata, and gives, as it were, the key to the whole of the productions of her genius. The portrait bust of Dr. Emil Rasmussen exhibits a rare capacity for endowing clay and marble with life and character. If we study Miss Nordin's creations, we are led to feel that her strength lies rather in the expression of personal character and feeling than in the portrayal of physical perfection.

At present Miss Nordin is at work in her studio in Stockholm. We understand that she has plenty to do, and we feel sure that, if she be granted a long life, some new production of her busy hand will, from time to time, be admired in future art exhibitions.

A. W.



PORTRAIT OF MADAME LUBANSKA

BY LUDOMIR JANOWSKI

(See Warsaw Studio-Talk)



## Studio-Talk

WARSAW.—The capital of Russian Poland is little known as an art centre. Still, during these last years much has been done to waken up the interest of the public towards the works of our artists. Permanent exhibitions are held in a large and fine building erected some time ago by the Society of Fine Arts, under the able and active direction of its president, Dr. Charles Benni. Most of the Polish painters generally known abroad are Austrian Poles or reside in Paris, Munich or Rome, as the late Siemiradzki, Fallat, Brandt, Gieryski, Boznanska, etc. Their brothers of Russian Poland have hitherto taken little part in foreign exhibitions, and hence their names are hardly known outside local artistic circles. One of them, Mr. Ludomir Janowski, was among the first to hold an exhibition of his works in the above-mentioned Palace of the Society of Fine Arts. This exhibition, consisting of several portraits and

a few landscape studies, was at the time much discussed by the local press.

One can say that Ludomir Janowski is a self-made artist. After finishing his studies at the St. Petersburg Academy his only master has been Nature. Having never left his native country he ignores the artistic treasures of the museums and galleries of Italy, Spain, Holland, etc., but studies Nature with untiring perseverance and a perfect sincerity. There is nothing amateurish in his work, and his want of conventionality and search of effect have roused many differences of opinion among the critics and the public. He concentrates all the interest of his portraits in the expression of the head: he does not copy only the exterior form and colour of his models, but he searches in the very depths of their souls, and tries to render their real personality. He does not paint masks, but living men and women,

who suffer and sin and enjoy; who are vanquished or conquer in the battle of life. Thus he has been often misunderstood by the superficial amateur. Ladies criticise his treatment of dress, and "men of the world" find their portraits not stylish enough; while—irony of fate!—one of his critics has blamed him for having confined his portraits to an aristocratic *clientèle*.

In his *Portrait of Madame Lubanska*, reproduced on the preceding page, we have a fair notion of his manner. Also characteristic is his *Portrait of Countess Julie Potocka*, in which he has most happily rendered the refinement and charm, the pathos of his model, and that with the utmost simplicity of technique, that perfect want of affectation of any kind which is one of his chief merits. His portrait study is also full of interest, and has



PORTRAIT STUDY

BY LUDOMIR JANOWSKI



"THE PINES, MONTEREY, CALIFORNIA" BY FRANCIS MCCOMAS

something Leonardesque in the enigmatic expression of the eyes, and the subtle curves of the mouth. So, too, his portraits of the novelist Josef Weissenhof, of the Polish actress Fedorowicz, etc., show his sincere and patient search for the true psychological interpretation of his models. His very qualities, viz., simplicity and disdain of effect, make him understood with more difficulty by the general public than a more conventional and superficial painter.

E. P. C.

**S**AN FRANCISCO.—Mr. Francis McComas, of whose work in water-colour we reproduce some examples, is an Australian who, while still a youth, packed up his belongings, including a score or so of pictures, and came to settle in this city. He started his art career as an illuminator with the firm of John Sands, of Sydney, but, becoming dissatisfied with this somewhat restricted field, took to sketching from nature, his favourite sketching-ground being Double Bay gully and the now vanished Bondi Lagoons.

In his earlier works, done in Australia, the drawing, it must be confessed, was a somewhat neglected feature, but by degrees his art assumed the qualities which come with mature development, his method ceasing to have that sketchiness which marked his earlier work. It

was the appreciation and encouragement he received after settling in America which led him to throw himself more seriously into his work; and that success has rewarded his devotion to art is shown by the fact that his works are now to be seen in nearly every private gallery of importance in America. This is all the more remarkable seeing that this development has taken place within the short space of six or seven years.

While these pages are passing through the press we learn with infinite horror of the stupendous calamity that has befallen this great city of the Far West, to whose citizens we tender our profound sympathy in their unparalleled misfortune.

**P**HILADELPHIA.—The painting by Mr. Charles Morris Young, of which we give a reproduction, may be taken as a fairly characteristic example of his work in landscape. When some two or three years ago he held an exhibition of his pictures in conjunction with Mr. A. Stirling Calder, the sculptor, an opportunity was afforded of gauging his ability as a painter. The works he gathered together on that occasion numbered as many as sixty canvases—all landscapes—and ten water-colours; and although it may be questioned whether it is the number or the character of a man's works that gives



"OLD OAKS AT MONTEREY, CALIFORNIA" BY FRANCIS MCCOMAS





"MIDWINTER"

BY CHARLES MORRIS YOUNG

him rank in his profession, this interesting collection established the fact that along with an amazing industry Mr. Young certainly possesses an adequate endowment of artistic skill, for the general standard there reached was high. Many of his pictures have the appearance of having been painted out-of-doors directly from nature, and yet they are far from looking like mere studies. The picture *Midwinter*, for example, conveys a correct and faithful impression of a scene evidently worked up on the spot, and the result is quite satisfying from a pictorial point of view. In another of his paintings, *The Frozen Mill Race*, which we remember seeing at his exhibition, there was shown a decided influence derived from a study of works by artists of the Dutch School. E. C.

#### REVIEWS AND NOTICES.

*Historic Dress, 1607-1800.* By ELIZABETH MCCLENNAN. (London: John Lane; Philadelphia: Jacobs.) 42s. net.—In her preface to this deeply interesting volume, containing several hundred fine illustrations, many of them in colour after drawings by Sybil B. Steele, the author quotes the ancient dictum, "Fashion wears out more apparel than the man." This fact has led to the preservation of many beautiful costumes which would otherwise have been hopelessly lost. Such relics are, indeed, most valuable heirlooms, for they reflect the idiosyncrasies of their wearers and form

an excellent supplement to the portraits, old prints, and descriptions in the contemporary press and in private correspondence which are the chief sources of information on the dress of days gone by, all of which have been most admirably turned to account by Miss McCleNNan. Gifted with a methodical mind and a vivid imagination, she recognises the romance that is intimately bound up with her fascinating subject, and has woven into her narrative many racy anecdotes and quotations from the flotsam and jetsam of the literature of the two centuries she has chosen to treat, such as suggestions from the Virginia Company for the outfit of emigrants, inventories of aristocratic wardrobes, lists of pedlars' wares, quaint old songs and ballads, etc. She prefaces the consideration of the costumes of the English and Dutch settlers with a brief review of the garments worn by Spanish gentlemen, soldiers and priests in Florida and Canada, and by the early French settlers in Louisiana and the Mississippi valley. The English in Maryland, Virginia, the Barbadoes and the Carolinas are given precedence to their contemporaries in Massachusetts, Connecticut, New Hampshire, Maine and Rhode Island, the illustrations in the two chapters bringing out forcibly the contrast between the gaily garbed adventurers and their ladies exiled from the English Court in the Stuart troubles and the sombre raiment of the Pilgrim Fathers and



## Reviews and Notices

their demure womenkind, who, however, were not really so indifferent to personal adornment as is generally supposed. Boston inventories prove that sumptuous dress soon became the fashion, in spite of written laws against it. Very interesting indeed is the chapter on the Dutch and English in New York and elsewhere, for in it is brought out the difficulty of drawing a distinct line between them even in a study of costume. Equally or more interesting from another point of view is the section devoted exclusively to women's dress, in which a great variety of typical costumes are described and figured, as well as an immense number of such supplementary details as veils, ruffs, calashes, shoes, belts, pockets, gloves and fans. Even patches and their mode of application are duly considered, and recipes are given for the making of the *pot-pourri*, in which the grand dames of the seventeenth and eighteenth centuries delighted. In a word, it is impossible to praise too highly the thoroughness with which a most arduous task has been performed, an incidental proof of which is the fact that, though the technical terms are all explained in the text, an exhaustive glossary is given at the end of the book. The work is, in fact, of great practical value both to the art student and to the costumier.

*The Model Village and its Cottages: Bournville.* By W. ALEXANDER HARVEY. (London: Batsford.) 8s. 6d. net. —As is pointed out by the author of this interesting description of the beautiful village founded near Birmingham by Messrs. Cadbury, the housing problem is no longer one in which the poor of the congested districts of large towns are alone concerned. It affects the whole country; and even the most reckless jerry-builders are beginning to discover that it is to their interest to recognise the progress of sanitary and hygienic science, and to give some little attention to beauty of design. After a brief account of the growth of Messrs. Cadbury's scheme, Mr. Harvey, who is himself a practical architect, gives illustrations of a number of typical cottages, plans, details of ornamentation, etc., with full particulars of their cost, the material employed, and the best way of laying out the gardens that are so noteworthy a feature of the village, showing a thoroughly expert knowledge of what is essential and what optional. In fact, his book is a most valuable one, that should be carefully studied by all who are interested in the providing of suitable homes for the people, as well as by the architects and builders to whom the designing and erection of these houses is entrusted.

*Moderne Stickereien.* Second Series. (Darmstadt:

A. Koch.) Mk. 6.—Prefaced by a brief but most instructive introduction, this book on modern needle-work will be useful to those who would fain aid in the revival of the beautiful craft. The editor pleads vigorously for originality of design, deprecating the craze for imitation that has so long prevailed, and urging women to have the courage to exercise their individual taste in the selection and combination of materials as well as in their decoration.

*Giovanni Antonio Bazzi.* By ROBERT H. HOBART CUST. (London: John Murray.) 21s. net.—In the preparation of this eloquently written and deeply interesting study of the life and work of one of the most gifted of the later Siennese masters, the writer has in almost every case gone to the original sources of information, and where he has been compelled to consult the publications of his predecessors in the same field, he has subjected them to rigid sifting before accepting their conclusions. With lawyer-like acuteness he weighs the evidence on either side before he pronounces judgment, and compels his readers to follow step by step the growth of his convictions, though he will probably not succeed in winning from all the endorsement for which he craves. In his consideration of the paintings of Bazzi, good reproductions of many of which supplement his text, the writer shows no little acumen, as when, in speaking of the Madonnas, he says they exhibit scarcely anything of that appearance of aloofness from ordinary life so characteristic of the work of the master's predecessors, the special point about them being that they breathe a sentiment of natural ease, as though the artist had obtained from his model all that he desired to express at once, without effort or strain to secure effects. Perhaps, however, the most valuable portion of the book to the future student and art historian is the Appendix, giving several of the original documents consulted and exhaustive lists of authenticated paintings and drawings of missing pictures and of works attributed to Bazzi, that are, in their turn, supplemented by the names of all the authorities on his life and work.

*The Cathedral Builders in England.* By EDWARD S. PRIOR. (London: Seeley & Co.) 7s. 6d. net.

—It is with what he aptly calls the national and local expressions of the cathedral church that the author of this well illustrated volume chiefly deals, and it has, therefore, a personal interest that is too often wanting in books on ecclesiastical architecture. Mr. Prior brings out the pathos of the toil of the unknown workers who were for ever striving to attain by shadowing out the unattainable, and

## Reviews and Notices

dwells upon the reflection in stone of the churchman's zeal for the faith, pointing out that it and the mason's manner of working were alike shaped by the blood that flowed in their veins and by the conditions of the land in which they laboured. In a word, the book is full of vital interest, and should be put into the hands of all young students of the history of their native land.

*The Art of the National Gallery.* By JULIA DE WOLF ADDISON. (London: George Bell.) 6s. net.—Although it cannot be claimed that there is any original criticism or new information in this well-illustrated volume—one of a very useful series—it is brightly and sympathetically written, and will be helpful to those, if any there still be in these days of general art culture, who are not already familiar with the treasures of the National Gallery.

*Les Primitifs Français.* By HENRI BOUCHOT. (Paris: Librairie de l'Art Ancien et Moderne.) 4 francs.—The exhibition held in Paris in 1904 of the work of the group of artists known as Les Primitifs Français was alike a revelation and a revolution—a revelation in that it proved the existence of an important school of art in France in the fourteenth century; a revolution because it has brought about a complete change in the attitude of modern critics with regard to the history of French painting. M. Bouchot, the promoter and organiser of the exhibition, gives a complete history of painting in France between 1292 and 1500, examining minutely the most typical works exhibited, dispelling by the way many errors as to authorship, defining the peculiarities distinguishing different schools, and, most difficult task of all, tracing those peculiarities back to their origin, concluding with the suggestive remark that it was in portraiture that French national art made its last stand when it was invaded by the decadent Italians of the school of Fontainebleau.

*Svenska Landskap* (Swedish Landscape). By PRINCE EUGEN. With an Introductory Essay by OSCAR LEVETIN. (Stockholm: Albert Bonnier.)—There can be no doubt that Prince Eugen, many of whose best works are reproduced in this beautiful volume, is one of the best interpreters of landscape of the present day. An accomplished draughtsman and a good colourist, he is peculiarly successful in suggestion, for he knows how to catch the spirit of the simplest scene, and everything from his hand is full of poetry. The *Stockholmslott*, *Dar Skogar Glesnar*, the *Nattmolnet*, and the *Vedskutan* are especially fine.

*Tuscan Folk-Lore and Sketches.* By ISABELLA M. ANDERTON. (London: Arnold Fairbairns.)—

Readers of THE STUDIO who are familiar with the essays that have appeared in it on various subjects connected with Italian art from the same eloquent pen, will welcome these brightly-written stories and essays, the outcome of a summer stay amid the Tuscan Apennines, before the fatal illness began that terminated in death at the end of 1904. Of English birth, Miss Anderton was married in 1890 to an Italian, Rodolfo Debarbieri, but she continued to write under her maiden name, and her intimate acquaintance with the land and people of her adoption gives very special value to everything from her pen. In the "Tuscan Folk-Lore" she wisely gave, where possible, the actual words of the peasants who related the stories to her, making no attempt to fill up the gaps in their narratives, but in the essays bound up with them, such as that on Giosué Carducci, she has given full scope to her own literary talent.

— We have received a copy of an excellent reproduction, which is being issued by the Chenil Gallery of Chelsea, of Mr. James Pryde's Portrait of the late Sir Henry Irving as *Dubosc* in "The Lyons Mail." The original was lately on view at the International Society's exhibition.

— In a second notice of the recent Arts and Crafts Exhibition, which appeared in our March number, we described a jewel called "The River of Life" as designed by Mr. J. Hodel, whereas it was designed by Mr. W. V. Crake and executed by Mr. Hodel. This mistake, like sundry others, arose through the vagueness of the first edition of the catalogue.

### BOOKS RECEIVED.

- "Architectural Association Sketch-book." Third Series. Vol. IX. Edited by W. G. B. Lewis and Theodore Fyfe. Subscription price, £1 1s. (Architectural Association, Westminster.)
- "Donatello." Von Willy Pastor. Illustrated. 1.25 mark. (Bard, Marquardt & Co., Berlin.)
- "Rembrandt: a Memorial." To be completed in ten parts at 2s. 6d. net each. Parts I.-III. (Heinemann.)
- "Moorish Remains in Spain" Being a brief record of the Arabian Conquest of the Peninsula, with a particular account of the Mohammedan Architecture and Decoration in Cordova, Seville, and Toledo. Illustrated by Albert F. Calvert. 42s. net. (John Lane.)
- "The Song of Songs." A Lyrical Folk-Play of the Ancient Hebrews. Arranged in Seven Scenes by Francis Coult. With illustrations by Henry Ospovat. 1s. cloth, 1s. 6d. leather. (John Lane.)
- "Le Musée des Arts Décoratifs, Palais du Louvre: Le Bois." Par Louis Metman et Gaston Brière. II<sup>me</sup> Partie: XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles. 60 planches. (D. A. Longuet, Paris.)

## Awards in "The Studio" Prize Competitions

"Adolf von Menzel." *Erinnerungen von Paul Meyerheim.* Illustrated. 5 mark. (Geb. Paetel, Berlin.)  
 "The New Forest." By C. J. Cornish. "Gainsborough." By Sir Walter Armstrong. 2s. net each. (Seeley & Co.)  
 "Alphabets, Old and New." By L. F. Day. Second edition. 3s. 6d. net. (B. T. Batsford.)

### PRICES AT RECENT PICTURE SALES.

#### MARCH 17TH.—Paris, Hôtel Drouot :—

Corot ... ..	<i>Soleil couchant</i> ... ..	11,600 frs.
Delacroix ... ..	<i>Mort de Valentin</i> ... ..	11,500 "
Dupré ... ..	<i>Environs de St. Julien</i> ... ..	2,255 "
Jongkind ... ..	<i>Bords de Rivière</i> ... ..	4,100 "
" ... ..	<i>Moulins à vent</i> ... ..	3,700 "
" ... ..	<i>Les Patineurs</i> ... ..	3,100 "

#### MARCH 17TH.—Christie's :—

F. Guardi ... ..	<i>San Giorgio Maggiore and Giudecca Canal</i> ... ..	1,700 gs.
Morland ... ..	<i>The Deserter Pardoned</i> ... ..	1,350 "
J. Syer ... ..	<i>On the Sledge</i> ... ..	70 "

#### MARCH 19TH.—Paris, Baron du Teil's Collection :—

Sir Thos. Lawrence	<i>Jeune homme assis</i> ... ..	20,600 frs.
Moreau le Jenne ...	<i>L'Attente</i> ... ..	5,400 "
Ondry ... ..	<i>Portrait</i> ... ..	8,100 "
Reynolds ... ..	<i>Mrs. Loyd</i> ... ..	16,500 "
Van Loo ... ..	<i>Portrait</i> ... ..	29,000 "
Downman ... ..	<i>Portrait</i> ... ..	7,000 "

#### MARCH 24TH.—Paris. Prints :—

Debucourt ... ..	<i>Les Deux Baisers</i> (very rare proof) ... ..	3,930 frs.
" ... ..	<i>Promenade de la Galerie du Palais Royal</i> ... ..	1,385 "
Smith ... ..	<i>Sophia Western</i> ... ..	3,840 "
— ... ..	After Hoppner. <i>Rustic Benevolence and Rustic Sympathy</i> (two prints) ... ..	2,320 "
Soiron ... ..	<i>St. James's Park</i> ... ..	2,150 "
" ... ..	After Morland.	
Ward ... ..	<i>Miss Benwell</i> ... ..	1,150 "
" ... ..	<i>The Farmer's Stable and A Carrier's Stable</i> (two proofs) After Morland. ... ..	1,620 "
" ... ..	<i>Country Ale House</i> (two proofs) ... ..	1,700 "
Jones ... ..	<i>Mrs. Edwards</i> ... ..	1,350 "
Janinet ... ..	<i>L'Aveu difficile</i> ... ..	1,520 "

#### MARCH 24TH.—Christie's :—

W. Müller ... ..	<i>The Port of Rhodes</i> ... ..	145 gs.
" ... ..	<i>Lago Maggiore</i> ... ..	220 "
Leighton ... ..	<i>The Summer Moon</i> ... ..	420 "
" ... ..	<i>Winding the Skein</i> ... ..	1,450 "
Birket Foster ... ..	<i>Loch Marae</i> ... ..	530 "
" ... ..	<i>Market Place, Verona</i> ... ..	470 "
" ... ..	<i>Highland Scene</i> ... ..	550 "

#### MARCH 31ST.—Christie's. Denny Collection :—

Gainsborough ... ..	<i>Viscountess Tracy</i> ... ..	6,000 gs.
Constable ... ..	<i>Farnham Bridge</i> ... ..	2,700 "
Sir J. Reynolds ... ..	<i>Nelly O'Brien</i> ... ..	2,500 "
" ... ..	<i>Portrait</i> ... ..	1,520 "
Pickeney ... ..	<i>Two Portraits</i> ... ..	3,100 "
Romney ... ..	<i>Mrs. Oliver and Child</i> ... ..	1,250 "

APRIL 3RD.—Christie's. Lady Currie's Collection of Miniatures :—

Isaac Oliver ... ..	<i>Henry, eldest son of James I.</i> (painted on a playing card) ... ..	£924 0
Hilliard ... ..	<i>Lady Arabella Stuart (t)</i> (in gouache on playing card) ... ..	187 0
Petilot ... ..	<i>Enamel of Louis XII.</i> ... ..	131 5

#### APRIL 7TH.—Christie's. Quiller Collection :—

Gainsborough ... ..	<i>Repose</i> ... ..	1,100 gs.
G. F. Watts ... ..	<i>The Rainbow</i> ... ..	400 "
Boucher ... ..	<i>Madame de Pompadour</i> ... ..	310 "
P. de Koninck ... ..	<i>Landscape</i> ... ..	750 "
Leonardo da Vinci ... ..	<i>Madonna and Child</i> ... ..	210 "
Bonzino ... ..	<i>Leonora di Toledo</i> ... ..	620 "

## AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

[The results in Competitions A XXX and B XIX will be announced in our next number.]

### CLASS A. DECORATIVE ART.

#### A XXV. DESIGN FOR A WEEK-END BUNGALOW.

(See pages 326 et seq.)

FIRST PRIZE (*Five Guineas*): *Country Life* (Frank Jones, 27 Blenheim Terrace, Scarborough).

SECOND PRIZE (*Three Guineas*): *Little Willie* (W. J. Mountain, Barton House, Lorne Park, Bournemouth).

HON. MENTION: *Bux* (B. A. Porter); *Crete* (W. Greenwood); *Mick* (L. Smith); *Rustic Peggy* (H. Collings); *Nero II.* (E. F. Ferry); *Gaul* (W. H. Heady); *Wasp* (W. A. S. Pettit); *Tyne* (W. J. C. Conlson); *The White Owl* (H. N. Edwards); *Phil* (J. P. Salwey); *Erimus* (J. Forbes); *Peter Pan* (G. Morland); *Mike* (M. Bunney); *Orange Tip* (G. R. C. Muschaweck); *The Bitternite* (A. H. Jones); *Papillion* (W. H. White); *Ferrus* (E. B. Crossley); *Lothair* (V. Grey); *Outré* (H. F. Gammie); *Too Little is No Wrong* (H. Bargiel); *Metöpe* (A. G. Brace); *Sun* (G. E. Bissell).

#### A XXVII. DESIGN FOR A POSTER.

FIRST PRIZE (*Five Guineas*): *Bloom* (Thomas A. Cook, 69 Dacre Road, Upton Manor, Essex).

SECOND PRIZE (*Two Guineas*): *Nimrod* (C. R. Stanton, 163 Maxey Road, Plamstead, S.E.)

### CLASS B. PICTORIAL ART.

#### B XVIII. A PAGE OF LETTERING, ETC.

FIRST PRIZE (*Two Guineas*): *Landeno* (Grace D. Harold, 83 Sandgate Road, Preston Park, Brighton).

SECOND PRIZE (*One Guinea*): *Hamish* (J. B. Martin, Albert Buildings, 24 Shandwick Place, Edinburgh).

HON. MENTION: *Z.Z.* (A. L. Moore); *Brush* (Percy Lancaster).

### CLASS C. PHOTOGRAPHS FROM NATURE.

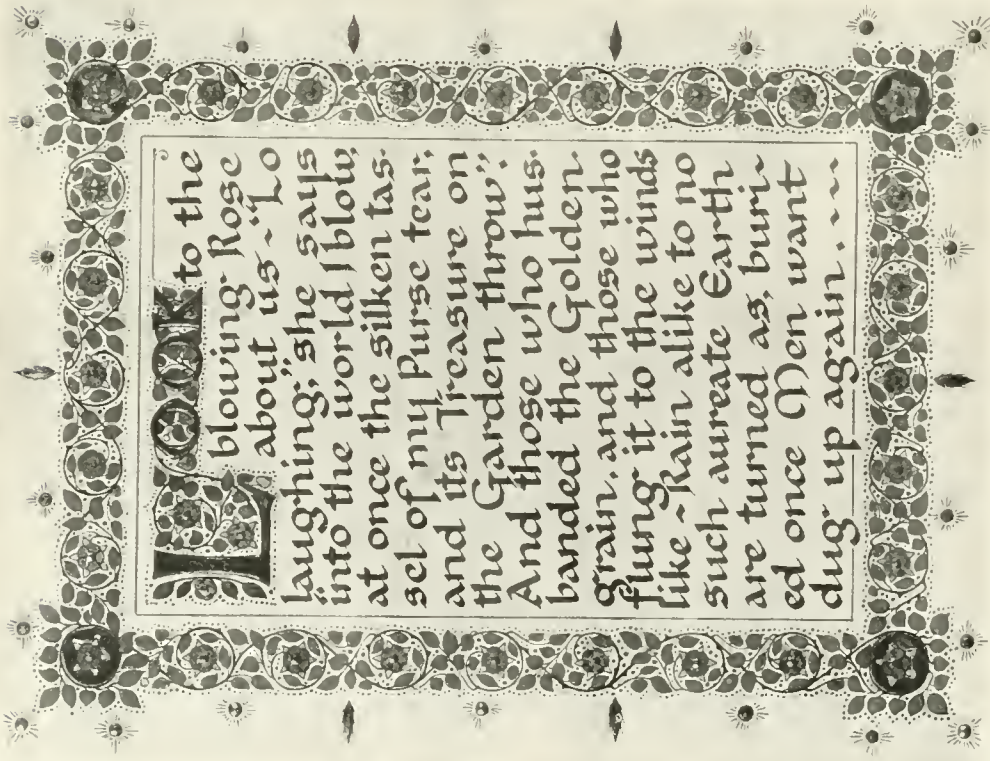
#### C XIX. PHOTOGRAPH OF A DOG OR DOGS.

FIRST PRIZE (*One Guinea*): *Stelian* (S. Petresco, 5<sup>bis</sup> Chaussée Bonaparte, Bucharest).

SECOND PRIZE (*Half-a-Guinea*): *Penelope* (C. D. Kay, Highfield, Itchen, Southampton).

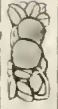
HON. MENTION: *Olicana* (E. L. Gaunt); *Hants* (C. J. Hankinson); *Doublet* (M. J. Hunt); *Broughty* (V. C. Baird).





he day returns and  
brings us the petty  
round of irritating concerns  
and duties: **Help us**

to play the man; help us to  
perform them with laughter  
and kind faces; let cheerfulness  
abound with industry:



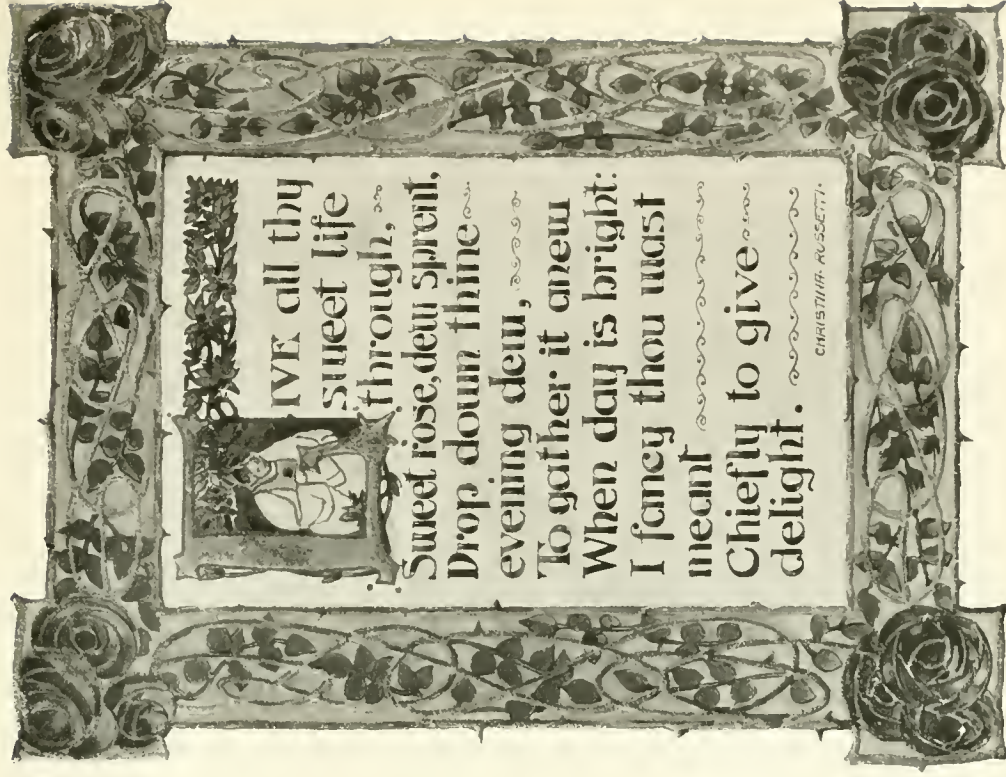
Give us to go blithely on our  
business all this day; bring us  
to our resting beds weary and  
content, and undishonoured  
and grant us in the end  
the gift of sleep



**T**ODAY is  
 your day and  
 mine, the only  
 day we have,  
 the day in which  
 we play our part.  
 What our part may signify  
 in the great whole we may  
 not understand, but we are  
 here to play it, and now is  
 the time. This we know, it  
 is a part of action, not whin-  
 ing. It is a part of love, not  
 cynicism. It is for us to express  
 love in terms of human help-  
 fulness. This we know, for  
 we have learned from sad  
 experience that any other  
 course of life leads to decay  
 and waste. David Starr Jordan

HON. MENTION (COMP. B XVIII)

BY "Z.Z."



**G**IVE all thy  
 sweet life  
 through,  
 Sweet rose, dew sprent,  
 Drop down thine  
 evening dew,  
 To gather it anew  
 When day is bright:  
 I fancy thou wast  
 meant  
 Chiefly to give  
 delight.

CHRISTINA ROSSETTI.

HON. MENTION (COMP. B XVIII)

BY "BRUSH"



THE LAY FIGURE: ON GARDEN CITIES AND SUBURBS.

"It is always interesting," said the Realist, "to have an opportunity of comparing the fair dreams and hopes of idealists—such as our friend here—with the concrete form in which this hard work-a-day world of ours insists on casting them. Our young men see visions—as, indeed, we did once—but by middle-age one has learnt of what impalpable gossamer stuff our dreams are made."

"What has led to this train of rather gloomy apothegms?" queried the Idealist.

"The fact is, I am just back from a visit to the Garden City. You remember the schemes set forth with an enthusiasm and hopefulness which would appeal, I imagine, to an idealist like you."

"Would appeal? Nay, they did, and, indeed, still do. I think the experiment is most interesting, and especially so to any who, like the Architect and myself, concern themselves with art."

"You might add," said the Architect, "and who love nature too. For, surely, the Letchworth project aims at proving that to build man's city is not to spoil God's country, that you may have a town of buildings pleasant to look upon, and yet need not 'expel nature with a fork.'"

"But," asked the Realist, "can the founders' dream of a fair city set in green surroundings be realised while at the same time so much stress is laid on cheapness?"

"Well, if you ask me," said the Architect, "I should say not—certainly, if the £150 cottage experiment be taken, as I imagine it is meant to be, as a setting forth in the solid of the promoters' ideals. How many of the show-houses, my friends and I keep asking, represent that amount? That some of them were built at Letchworth for the sum I do not deny, but for that it is not difficult to see a reason. The question is—would the builder repeat them anywhere else at the same figure?"

"Yes," said the Realist, "it strikes me very forcibly that the gentleman who carried out the cottage that was to cost 2½d. per cube foot will not jump at many 'repeat orders.'"

"And again," added the Architect, "it is, of course, the Garden City's own affair, but they have allowed an enormous prominence to be given in the Press to the cottage side of their enterprise; and this has not done the estate, as a whole, much good. I am afraid that nine people out of ten are under the firm impression that Letchworth is to be composed entirely of cottages and small houses.

They are quite surprised to hear that, after all, it is only a case of the city having begun, as it were, by building its minor suburbs first."

"But," said the Idealist, "leaving that on one side, what do you think of the buildings, cottages and otherwise, on the estate so far, not from the point of view of cost, but from that of design?"

"There," said the Architect, "you give me pause. I wish to be considerate and to make all allowances necessary, but, broadly speaking, there seems to me to be very little difference of artistic standard—and so of actual result—between Letchworth and many of the suburbs round London. Where the houses are cheap they are no better than elsewhere; where they are picturesque—well, you can always and everywhere have a good house if you go to the proper man and pay a fair price for it."

"It would seem," said the Realist, "that Letchworth has called into the world a numerous family. One hears of similar schemes all over the country."

"Yes," said the Idealist, "and with the development out at Hampstead, it is a garden suburb, not a city, that is to come into being."

"Certainly," said the Architect, "the suburbs of London, as of all large cities, want controlling and improving. If the new project is to show that there is an alternative to the flimsy villa with cement half-timber work, and the long unlovely row of weekly-rent cottages, may it have all luck!"

"It will only deserve it," said the Idealist, "if it sets before itself two guiding factors. First of all, the friends of any future Garden City or suburb should make up their minds to eschew the attempt to 'catch customers' by dangling the bait cheapness before their eyes. It always means bad building, and almost always bad design. And, secondly, the artistic treatment of the buildings, and the standard to be set in order to attain it, must necessarily involve the appointment of an adviser who approves or disapproves of the designs of the intended buildings."

"Yes," said the Realist; "but *quis custodiet custodem?* Who will guarantee *his* taste, *his* competency, *his* knowledge?"

"That," said the Architect, "can only be done if a man of universally acknowledged excellence and tact and experience be appointed. Failing him, it is sure to happen that not only is the standard of the adviser a second-rate one, but that the good designer and architect will, knowing this, do all he can to avoid having to submit his work to the judgment of one whom neither he nor his friends can respect."

THE LAY FIGURE







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